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*Maryland*

# HUMANITIES

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GOSSIP . . .

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# To Our Readers

Gossip whirls around us every day. From high level gossip about princes and presidents to neighborhood gossip about comings and goings, gossip does not seem to be diminishing as our technological expertise grows. Now it is the *Drudge Report*, and its imitators, that bring us gossip at the click of a mouse. Fortunately, the humanities encompass an analysis of *all* the cultural components that make us human, so this issue of our magazine examines the role of gossip in Maryland's past.

As several of our authors point out, gossip has and does serve a purpose in our everyday lives. In the opening essay, Max Frankel argues that gossip—which largely focuses on sex and violence—is deeply rooted in human genetic programming to survive and reproduce.

In examining a number of seventeenth-century Maryland court cases, Mary Beth Norton finds that gossip was important in determining reputation—either financial or sexual, depending on gender—in a community. Not only was gossip integral evidence in court, but the decisions themselves often ratified the collective judgement of the community, arrived at through the exchange of gossip.

Beatriz Betancourt Hardy's piece on the short, but eventful, Maryland residence of Thomas Macnemara adds yet another dimension to gossip. Accused of numerous crimes, the subject of scurrilous gossip, and the recipient of reprimands for his insolent behavior, he nevertheless was a successful lawyer who managed to be elected mayor of Annapolis and clerk of the Lower House of the Maryland Assembly.

Betsy Patterson Bonaparte's life was the scandalous story of Maryland's nineteenth century. Her short marriage to Jerome Bonaparte and her subsequent success in raising his child and amassing a fortune paint a stunning picture of the character of this woman. Helen Jean Burn's article reveals this story of international politics, war, young love, and vengeful relatives.

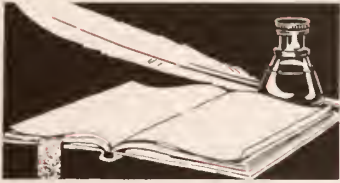
Finally, D. Randall Beirne's examination of the life of Wallis Warfield Simpson shows that gossip was still alive and well in twentieth-century Maryland. The story traces Wallis's life from the "genteel poverty" of her childhood through her marriage and domination of the Duke of Windsor.

We would like to thank all of our authors for their contributions in bringing to light this informative and often amusing side of Maryland's history and culture.

*Barbara Wells Sarudy*  
Executive Director

*Cover Photo: The Duke and Duchess of Windsor at Blakeford on the Eastern Shore in 1959.  
Courtesy of the Maryland Historical Society.*

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## HUMANITIES

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# Dishing Darwinian Dirt

Gossip is not our fall from grace.  
It's part of our program for survival.

By Max Frankel

All this spicy stuff, why do we relish it so? Why do we say we don't really care, then beg the media for more and more?

It is not exactly a taste born yesterday. Americans consumed true and false tales about their politicians long before they had tabloid papers or trash-talk television. Aspersions on "character" were invented by the Founding Fathers, and theirs dwarf the worst that has been said of Clinton so far.

Alexander Hamilton had to publish a vivid account of an adulterous affair to prove that the hush money he was paying the woman was not an embezzlement. And he eventually paid with his life in a duel after many newspapers reported his private remarks about the "despicable" Aaron Burr. Thomas Jefferson is still dogged by the campaign rumor that he was sleeping with one of his slaves; Alan Brinkley has called that election "probably the ugliest in American history."

In *Scorpion Tongues*, an entertaining history of political gossip, Gail Collins of *The New York Times* concentrates on the years after 1820, when the popular vote (at least of white males) began to count and set tongues aflutter. People jeered Andrew Jackson as a bully and

adulterer; he thought the attacks on his wife killed her. People mocked Martin Van Buren for wearing corsets. Henry Clay, the always also-ran, was said to spend days gambling and nights whoring. Daniel Webster was called a drunken boor and groper of the clerks. Abe Lincoln joined a long list of candidates whispered to be secretly "Negro."

Collins found that the whole country knew the joke that dramatized Woodrow Wilson's multiple dalliances: when he proposed to Edith Galt in the White House, she was so excited she fell out of bed. And Collins was charmed to discover that Warren Harding's handlers felt compelled to send Carrie Phillips (and her husband) to "investigate the silk trade" in the Far East until after the 1920 election; they paid them \$2,000 a month for silence during Harding's term, providentially shortened by death to 30 months. Not long after, Nan Britton cashed in on the claim that Harding "introduced me to the one place" they could "share kisses safely"—a small closet beside the Oval Office. They also trysted in the yacht and the home of the publisher of *The Washington Post*, whose wife was assured by a long-suffering Mrs. Harding that she could keep the President in line because "I have something on him."

Leaked or leached, true or false, gossip seems to fill some basic human needs. Collins speculates that sharing it makes people feel important. It also reaffirms their own sense of virtue. It can register suppressed fears—of adultery, miscegenation, alcoholism. It can arm the weak against the strong—servants against masters, women against men, the ruled against the rulers.

And most gossip is fun, a universal entertainment. When politics was America's principal entertainment, in our first century, politicians were its main celebrities. Then came the camera and the movies, radio and television, creating not just new media of amusement but new celebrities whose words and images defined our culture. As Neal Gabler summarizes this century's cultural wars in his biography of Walter Winchell: "Traditionalists believed that certain things just weren't done by decent people, including decent journalists. . . . Revealing romances, divorces, anticipated births, illnesses, financial exigencies—all of which Walter did—whether ethical or not, was unseemly, ungentlemanly. . . . Walter's defense of gossip wasn't . . . an issue of First Amendment protections or the unimpeded flow of information. It was personal and



intuitive: him against them, outsiders against insiders, democrats against cultural royalists."

The populists won out, of course. The politicians came to need the media more than they needed political parties. They had to court celebrity again even at the risk of notoriety. Franklin Roosevelt used not only the radio but also seduced Walter Winchell into supporting the New Deal. Dwight Eisenhower hired Hollywood's Robert Montgomery to teach him television acting. Ronald Reagan completed the merger of our celebrity cultures and prepared the way for Bill Clinton's saxophone. Over the same decades, *Confidential* magazine grew into *The National Enquirer*, "Person to Person" was transformed into "Hard Copy," and *The New York Times* learned to cover Presidential sex on page 1 and to analyze celebrity on Op-Ed.

These traditionalists survive, of course. They share Neil Postman's thesis, in his provocative *Amusing Ourselves to Death*, that our passage from Typographic America to Televised America amounts to a fall from grace. He contends that written discourse under "the governance of the printing press" was generally coherent, serious, and rational whereas oral culture, under television, has become shriveled and

absurd. Television, admittedly, labors hard to prove him right. But I prefer the Darwinian view of the human psyche offered by Steven Pinker in his profound and witty *How the Mind Works*.

Pinker sets out to prove that the human mind does not enter blankly into any culture. It has been designed by natural selection to solve the kinds of problems that our remotest ancestors faced in their foraging way of life—"in particular understanding and outmaneuvering objects, animals, plants and other people." And 540 pages later, Pinker arrives at the evolutionary value of gossip:

*Gossip is a favorite pastime in all human societies because knowledge is power. Knowing who needs a favor and who is in a position to offer one, who is trustworthy and who is a liar, who is available (or soon to become*

*available) and who is under the protection of a jealous spouse or family—all give obvious strategic advantages in the games of life . . . the social equivalent of insider trading.*

And why does the best gossip, like the best movie plots and the finest literature, focus on violence and sex? Because, Pinker says, the human mind was programmed long ago to fixate on two goals: to survive and to reproduce.

Obviously, as we can all see, hear, read and write, when sex and survival come into conflict, we inherit the best of all possible worlds.

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# Gossip, Gossipers, and Gossiping in Early Maryland

By Mary Beth Norton

In September 1659, a planter explained to Maryland governor Josias Fendall why he could not attend a county court meeting. "God willing," he wrote, "I intend to gett my yowng sonne baptized, All the Company & Gossips being allready invited."

The planter's use of the term *gossips* sent me scrambling for the *Oxford English Dictionary*. "Gossip" evolved from the eleventh-century English word *godsib*, a child's sponsor at a christening (godparent). The planter employed it in that archaic sense, but before English people first came to North America, *gossip* had acquired two other meanings: "a woman's female friend invited to be present at a birth" (thus a childbirth was also called a *gossiping*), and a woman "who delights in idle talk; a newsmonger, a tattler." By the early seventeenth century, *gossip* had come to mean "to talk idly, mostly about other people's affairs; to go about tattling."

Yet in early Maryland, as in all the colonies, gossip (despite the definition) was not idle at all. Rather, talk about other colonists served a crucial function in a barely literate world with no local newspapers. Marylanders assessed the character of their fellows, exchanged news and tales of misdeeds and strange happenings,

and spread rumors far and wide—often very quickly.

Many such stories survive today because they appear in court records, at a time when courts admitted testimony that would today be deemed hearsay. Sometimes, when a slanderous story prompted one person to sue another for defamation, gossip itself became the subject of legal action. At other times, the



*A mid-eighteenth century drawing of men drinking, smoking, eating, and undoubtedly gossiping at a social club meeting. Records of the Tuesday Club, MS 854, courtesy of the Maryland Historical Society.*

authorities sought to quash rumors about officials or their policies. Often evidence of gossip can be teased out of the records, for though it was nowhere formally discussed it was clearly present in the background. What follows is a sampling of seventeenth-century Maryland gossip.

**Rumors.** In February 1661, Captain James Langworth, a justice of the Charles County Court, disclosed to his fellow magistrates that he had been "credibly informed"—a phrase suggesting that the case itself was based on gossip—that one John Tompkinson had "uttered divers Reproachfull words much tending to the disturbance of the Peace of this Province."

Tompkinson had on February 2 reported to three other men that "theare wear thirty of the inhabitants of this Province to bee hanged" in the wake of a failed rebellion.

The story, declared

Langworth, was seditious because it implied the duplicity of Governor Philip Calvert's recent "Pacifical Proclamation" promising amnesty to the would-be rebels. Accordingly, he urged the court to track down the story's origins.

When the justices did so, Tompkinson was cleared of responsibility, for Samuel Palmer and Daniel



*A 1697 plat of the Charles County courthouse. Note the close proximity of the ordinary (tavern) for quenching thirsts and the stocks for carrying out punishment. Charles County Court Record, Liber VI, 1277. courtesy of the Maryland State Archives.*

Gordon swore that they had “first” heard the story (“that thear wear fivety men to bee hanged in the Province of Mariland”) in late January from “t[w]o Verginians who now Live at Mr Haigates.” Note the key word “first.” Palmer and Gordon had obviously encountered the tale several times in just a few weeks. At the next court session, in March, the two Virginians faced the magistrates’ questions. William Aliffe and James Fox, recent arrivals, defended themselves by asserting that “that report was noysed abraud in these parts befor they came into this Province,” a fact verified by three more witnesses.

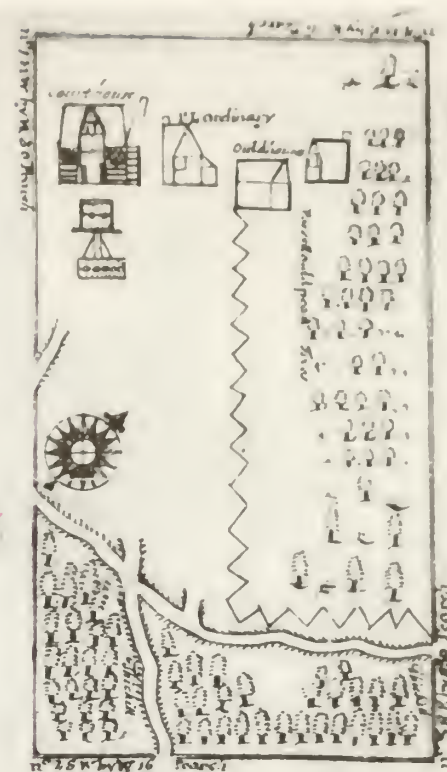
The justices then ordered the men to “declare upon oath who wear the first that thay heard report the same.” Both told the same story: “the first noyser of a report of fiftie men beeing to be hanged” was a man named Richard Trew. The justices ordered Trew to come to the next court session to answer the charge “or bring his Author,” that is, the person who had told *him* the rumor. Trew did attend court in April, but there is no record of any action being taken against him. Perhaps, like the Virginians, he named someone else as the tale’s progenitor, and the magistrates simply abandoned their search for the originator of the rumor.

*Slanders.* In March 1657, John Little, an elderly man of lowly status, was accused of defamation in two separate lawsuits filed in provincial court. Three men swore that Little had told them that the wife of an elite Marylander “was dishonest with [i.e., had sex with] the Said Littles Indian Boy in his Corne field.” When one of his

listeners expressed skepticism at the unlikely story, Little added what he must have thought would be a clinching detail: “he did See [her] back durty.” Little’s wife herself hinted darkly that if the Indian servant were called as a witness, “he Could Say more in the Same busieness.”

In the other case, a young man named William Berry sued Little for telling two men that his parents had never legally married and that therefore “all Berry’s Children [were] bastards.” Again, Little embellished his story. Berry, he declared, “did keep a boat to runn away with, when his wifes tother husband did Come.” Further, and surely he spoke in a snide tone, “the Church was burnt, in which mr Berry and his wife were Married,” which is to say that the truth of their claim to be married could never be checked. Although John Little ventured the same defense successfully employed by Tompkinson, Fox, and Aliffe—“there had been a report . . . a long time that they never were married”—he did not escape punishment. Annoyed by the defamations, the justices ordered Little to pay a substantial fine and to “Stand by the whipping post Stripped naked from his waest upward for the Space of one hour with a whip over his head.”

Slanders of men, as opposed to women, more often involved economic than sexual affairs, and they too disclosed the existence of gossip networks. In Charles County in 1663, Arthur Turner sued James Bouling for having slandered him by charging that he had killed and eaten



a calf belonging to someone else. Although the testimony of both plaintiff and defendant included eyewitness statements, gossip about Turner’s cavalier dealings with other people’s property over the previous decade appeared repeatedly in the proceedings. One young man, for example, attested that “he hath heard his father and mother say when hee was a Child that they put a Rame over to Mr Wilkisson and that Mr Turnor killed it.” Another witness had learned that Turner had purloined his hogshead of tobacco when an unidentified source “braught him word that the tobacco was gon” from the place where it had been stored. And Bouling himself, in what was becoming something of a pattern, attributed the initial story about the calf to someone else. “I was informed [about Turner’s action] by Richard Tarlin and his wife,” Bouling explained. Because Bouling had apologized to Turner for the calf story (which indeed appeared to be false), and undoubtedly because the justices realized that suspicions about Turner’s activities were well justified,



*A mid-eighteenth century drawing of Maryland lawyers, fully dressed in robes and wigs, arguing a case before the bar. Records of the Tuesday Club, MS 854, courtesy of the Maryland Historical Society.*

they had not slaughtered a pig recently, Morgan sharpened her questions. "Then wheare had thu the singed porke that was eaten in your house?" she inquired. Jane explained that a local widow had given her husband some meat for helping slaughter two pigs. During his subsequent trial for hog theft, John Salter told a different story, presumably because he knew the widow would not back him up. The pork, he said, came from "a wild small hog" he and Price had killed in the woods.

The Salters' house had been searched by then and fat pork found—pork that, everyone agreed, could not have come from a wild pig. The Salters and Price were convicted of theft, and John was ordered not to kill any hogs in the future unless he was accompanied by "sume twoe of his honest neighbors." That verdict originated in the information magistrates received from the gossiping women. Goody Winchester's account of homely hospitality effectively ended a plague of hog stealing.

Gossip also lay behind the 1661 bastardy prosecution of nineteen-year-old maidservant Elesabeth Lockett. The question facing the court was not Lockett's guilt but identifying the child's father, so that he could be ordered to pay child-rearing costs. In all cases of illegitimacy, the presiding midwife and other attendants at a birth were expected to question the mother about her child's father while she was in labor, because it was believed that she was incapable of lying at that moment. The women's testimony in Lockett's case made it clear

the magistrates declared that plaintiff had "no Cause of action" and ordered the lawsuit dropped, with Turner liable for court costs.

*Gossip behind the scenes.* Gossip's ubiquitous presence can readily be discerned in cases where it was not formally at issue in the court's proceedings. In Kent County, several women exposed some local hog thieves who had long been suspected by their neighbors because of "many hoges beeing lost . . . very strangely." In the autumn of 1655, when Goodwife Margaret Winchester called at the house that John and Jane Salter shared with John's partner, William Price, Jane hospitably

offered Margaret some nice, fat roast pork. Goody Winchester and the other neighbors were well aware, as one of them later told the justices, that Price and the Salters "had no hogs of theire owne to kill." When the visiting goodwife reported the meal to her female friends, they became curious.

A few days later, when Jane Salter visited Frances Morgan, the wife of one of the magistrates, Mistress Morgan assumed the role of interrogator. She asked Jane "if she had kild any hog alate," indicating dissemblingly that she wanted to "borrow sume." When Jane replied that no,



that they believed her master, Matthew Read, had fathered her child.

Elesabeth had to work hard to convince them otherwise. Obviously relying on the neighborhood rumor mill, the women asked Elesabeth about "what hur master Dide to hure in the husks in the tobaco house." She replied that "Hur master Did butt tickell hur," and identified the father as a nearby planter named Thomas Bright. Clearly swayed by Read's moral reputation (an assessment proven accurate a year later when he was identified as the father of a bastard), the women took an unusual step. "When the Childs heed wase in the Birth [canal] Mrs Blunt took the booke [the Bible] and swore hure & all that she said it wase thomas Brights Child." That oath finally convinced the women and the judges that Bright, not Read, was the baby's father.

Another bastardy case resting on gossip involved the same Arthur Turner who was later accused of purloining livestock and tobacco. In November 1658, Lucie Stratton, Turner's former maidservant, declared that he had fathered her illegitimate daughter. Turner denied the charge, and she offered no proof at that time. Accordingly, he was cleared and the court ordered that she be given thirty lashes, a common sentence for bastardy.

Two months later, in January 1659, Lucie sued Turner for child support, this time presenting witnesses to support her claims. Several neighbors testified that the previous fall Turner had actively sought a wet nurse for

the child, revealing to those with whom he spoke that "hee thaught in his Conscience that the Child borne of Lucie Stratton was his." A final hearing was postponed until April to allow Turner to gather evidence on his own behalf, and at that time the gossip that had earlier supported Stratton worked against her. Neighbors now reported that in conversations with them Lucie had named at least three other men who possibly could have fathered her child, although she did insist that the infant was most likely Turner's. Furthermore, they attested that Turner had asked Stratton to marry him but that she had refused, saying "th[a]t shee had suffered enough by him, & th[a]t shee would not marry him if shee suffered Death for it, Saying That he was a Lustfull man a very Lustfull man & th[a]t she never could be quiett for him." All the evidence in the case came from neighborhood gossip; neither Turner nor Stratton testified formally. The judges decided that since Turner "profered the s[ai]d Lucie mariage &

shee refusing the same," she "ought to provide for & meinteine the s[ai]d Child her selfe."

The same gossip that in 1658 helped Turner to avoid a child-support judgment five years later condemned his sharp dealings with his neighbors (indeed the calf at issue in 1663 belonged to one of the witnesses in the Stratton case). Turner, like other seventeenth-century Marylanders, figuratively lived and died by gossip. The colonists continually assessed each other's actions—and the actions of their leaders, as was seen in the rumor about hangings—in their gossiping sessions. Most of the gossip was accurate, at least in a broad sense. The Salters and Price were hog thieves; Matthew Read had a bastard child, if not that born to Elesabeth Lockett; and Arthur Turner lied when he initially denied fathering Lucie Stratton's baby. Court decisions in all these cases were beside the point. Gossip had already determined guilt in the neighbors' eyes.



Mary Beth Norton is the Mary Donlon Alger Professor of American History at Cornell University in Ithaca, New York. She has a BA from the University of Michigan, and an MA and a PhD in history from Harvard University. Professor Norton has authored three books on early American and women's history, as well as editing and coediting several others. Her most recent book, *Founding Mothers & Fathers: Gendered Power and the Forming of American Society*, was a finalist for the 1997 Pulitzer Prize in History. (Photo: Chris Hildreth, Cornell University Photography)

# "A most Turbulent and Seditious person"

## Thomas Macnemara of Maryland

By Beatriz Betancourt Hardy

Recording administration bonds was normally a mundane chore for the clerk of the Prerogative Court, inspiring no personal comment. But when Margaret Macnemara posted bond as the administratrix of her husband's estate in 1719, the clerk could not contain himself. After Thomas Macnemara's name, he acidly noted "a most Turbulent and Seditious person," an opinion which was shared by virtually every provincial official in Maryland.

Macnemara spent only about fifteen years in the province, but in that time he cut a remarkable swath through the political and judicial scenes and spawned endless gossip. In an era when a man's reputation was supposed to be vital to his standing, he earned possibly the worst reputation of any Marylander during the colonial period. Nevertheless, Macnemara repeatedly overcame the gossip and opprobrium which his behavior so richly merited and which threatened time and again to ruin him; his life is a testament to success without honor.

An educated Irishman, Macnemara came to Maryland in 1703 as an indentured servant. Charles Carroll the Settler, himself an Irish Catholic immigrant and one of the wealthiest merchants in the colony, purchased his indenture. Their relationship got off to a rocky start when the servant "deflowr'd" Carroll's niece, Margaret. Rather than prosecute the young man, "his Master for his Niece's Sake, was oblig'd to sett him free," so that Macnemara could marry the victimized Margaret.

The couple settled in Annapolis, where Macnemara opened a legal



*Charles Carroll, the Settler, whose niece was "deflower'd" by his then-servant Thomas Macnemara. Macnemara later often served as Carroll's attorney. Courtesy of the Maryland Historical Society.*

practice in 1704. Though raised a Catholic, he "pretended to leave the Romish Church," as the assembly had barred Catholics from practicing in most Maryland courts. He cheerfully took the required oaths, including the Test oath which denied the Catholic doctrine of transubstantiation, breezily observing that a "Doze of Squills would cleare his Stomach of those Oaths."

Although the young attorney quickly gained a large clientele, he seemingly was his own best client. His outstanding legal skills enabled him to escape conviction on almost every one of the amazing variety of indictments brought against him.

Macnemara's first criminal indictment occurred a year after his arrival

in the colony. The grand jury of Anne Arundel County presented him for assaulting Matthew Beard "with swords Hands clubbs fists and Teeth," biting off Beard's ear. Macnemara claimed that Beard had assaulted him first. Despite the testimony of several witnesses, the jury found Macnemara not guilty.

Macnemara's criminal tendencies and sexual appetites continued to grow. He sexually assaulted a woman at the Calvert County Court House and a child at the Prince George's County Court House, where his attempt "was prevented by breaking the Door open upon him then forcing a young Girle of Eleven years old." Remarkably, he again escaped punishment.

Strangers were not the only ones with cause to fear the violent lawyer. Macnemara abandoned his wife Margaret, and she accused him "of violently beating bruising and threatening" her. He then clashed with one of her relatives, William Fitzredmond, whom Macnemara accused of libel. Fitzredmond had posted a paper on the statehouse door in which he observed that Macnemara was "known to be a foresworne false and Notorious Villain." Macnemara complained that this public gossip was designed "to hurt in his good name fame and reputation and him into Scandal to bring amongst the Good people of this province and his many clyents." This was one of the few times that Macnemara ever demonstrated any concern about his reputation.

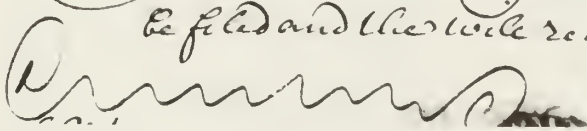
Other members of Macnemara's household also suffered at his hands. In 1706, his servant Margaret Deal



complained to the Anne Arundel County Court that Macnemara had abused her. The court ordered him to be placed in the docks and instructed him "to be more mild for the future." The court told the servant, meanwhile, to "be obedient to his lawful commands," suggesting that perhaps Macnemara's assault was unlawful, i.e., sexual. Deal was lucky compared to two other servants, who died in mysterious circumstances. Despite questions about Macnemara's role in their deaths, the violent master avoided inquests in both cases.

The government may have looked the other way when Macnemara's servants died, but his behavior alienated many in authority. Governor John Seymour's 1707 reform of the court system required lawyers to prove their fitness to practice law, either by membership in one of the Inns of Court in England or by examination before the Council. Macnemara immediately petitioned to be examined, promising "a reformation of his former past behaviour." The Council unanimously refused, because he had "often Contemned and Affronted the Justices as well as abused his Clyants," leaving Macnemara without a way to earn his living.

Apparently in financial straits, Macnemara refused to pay court-ordered alimony to his wife, leading the governor to order him jailed, though he was later released. Soon after, a pauper complained that Macnemara had accepted a legal fee from him but had refused to return the payment when he lost his legal practice. Since Macnemara was hanging about outside the Council's

5A Thomas Macnemara a most Turbulent and  
Seditious person / His administration in Common form  
by Mary<sup>th</sup> Macnemara adm<sup>r</sup> with David Dillany  
and Tho<sup>s</sup> Sackville Jurors in Three thousand  
pounds Ster<sup>d</sup> dated the 10 of Sep<sup>r</sup> 1719  
All which proceeding bonds are ordered to  
be filed and the will recorded —  


*Clerk's entry of the administration bond of Thomas Macnemara's estate, with a judgement on the deceased's character. Prerogative Court Testamentary Proceedings, Liber 24, f54, courtesy of the Maryland State Archives.*

meeting room, the governor told the sheriff to ask him if he had taken the fee. Macnemara responded that he would not answer "untill he knew whether it was a Crime, And what he had gott none should take it from him." Due to his "Sawcy Answer and other Audacious behaviour," Seymour ordered Macnemara placed "in the Stocks one full hour bare Breeched," a punishment intended to humiliate the tart-tongued lawyer and perhaps make him an object of public ridicule.

Macnemara concluded that he would be better off elsewhere and moved to Pennsylvania to practice law. He ran into the same problem he had in Maryland: his own behavior. After Macnemara appeared in a Philadelphia court wearing a sword, the grand jury petitioned to have him barred from the court, having witnessed his "Carriage & Deport-

ment." The jury also noted that it had "Sufficient Evidence of his Insolent behaviour at sundry other Times," having heard gossip to that effect. The offended jurors also asked that Macnemara be disbarred from all Pennsylvania courts, which "will undoubtedly Tend to the Peace of this Place and Government." Macnemara was disbarred in 1709.

The disgraced lawyer returned to Maryland and somehow persuaded the Council to readmit him to the bar despite his dreadful reputation. His violent temper and criminal inclinations soon led to his disbarment. In May 1710, Macnemara boarded a sloop to recover a small sum of money from a Quaker merchant named Thomas Graham. The unarmed Graham apparently tried to throw him overboard, so Macnemara shot him in the left shoulder. Graham survived for two weeks before succumbing to his wounds.

Despite overwhelming evidence that Macnemara had murdered Graham, the jury found him not guilty of murder but convicted him of "homicide by chance medley," or manslaughter. The Council accused Macnemara's friends and relations, led by Charles Carroll the Settler, of jury tampering. Manslaughter was, nonetheless, a serious felony. The convicted killer pled benefit of clergy, a legal stratagem by which people who could read could avoid the death penalty for their first conviction, being instead branded with an "M" on the left thumb. He was branded and disbarred.

Despite this brush with the death penalty, Macnemara continued to flaunt the law. He threatened an Annapolis innholder and his wife with violence and assaulted another man. Then, in December 1710, he went too far, sexually attacking fourteen-year-old Benjamin Allen in Annapolis. In the wording of the indictment, Macnemara "did attempt & Endeavour Carnally to know" and "to Committ & perpetrate the most Vile Abhor'd & detestable Sodomitically Sin of Buggery." Macnemara fled the province.

What occurred next is testament to Macnemara's remarkable resilience. He traveled to London and gained admission to the English bar, one of a small number of colonists so honored. He then petitioned the Queen's Privy Council to restore him to the Maryland bar, on the basis that his manslaughter conviction was insufficient grounds to disbar him. The Privy Council, unaware of the indictments for buggery and assault, agreed. A triumphant Macnemara returned to Maryland in 1711.

The warrants against Macnemara remained outstanding, and he was quickly arrested. At his trial, the unrepentant attorney admitted to assaulting the boy but denied the buggery charge. Perhaps wearied of dealing with Macnemara or convinced that their actions could not stop him anyway, the judges fined him for the assault and let the other charge go.

In spite of complaints to the English government by the Council and the Provincial Court, Macnemara apparently continued to practice law undisturbed. His great success in court and his anti-authoritarian attitude made him popular with many, and his career prospered in spite of several new indictments for assault, for which he managed, as usual, to escape conviction. In fact, in 1714, the longtime troublemaker won an official government post. The Lower House appointed him its clerk, a position he held until 1717. During the same period, he also won election as mayor of Annapolis.

The deterioration of Macnemara's position seems to have dated to 1716, when two events infuriated a new governor, John Hart. First, several Catholics fired guns in Annapolis to mark the birthday of James III, the Old Pretender. Macnemara appeared in court for one of the accused, clearly identifying himself in the governor's eyes as a Catholic sympathizer. Macnemara further inflamed Hart by trying to destroy his reputation. He publicly criticized the governor and Council for acting "like the Spanish Inquisition." Usually the subject of gossip himself, Macnemara tried to use gossip as a weapon against Hart,

accusing the governor of smuggling goods from Portugal into Maryland. When the attorney general refused to prosecute Hart, Macnemara wrote to England demanding an investigation as well as the governor's recall. He also sailed to England and used his tremendous persuasive powers to win proprietary patronage. Macnemara returned triumphantly, with an appointment as naval officer of the Patuxent, a position which provided a substantial income.

In October 1717, Governor Hart called Charles Carroll the Settler to appear before the Chancery Court. Carroll brought Macnemara along as his attorney, setting the scene for a showdown between Hart and Macnemara. Macnemara advised Carroll not to answer Hart's questions, then accused Hart of calling him (Macnemara) "a Rogue & a Rascall." Hart denied it and grew enraged when Macnemara accused the governor of lying. Convinced that Macnemara's behavior struck at his authority, Hart disbarred him from practicing in the Chancery Court. Macnemara appealed his suspension to Lord Baltimore and his guardian, Lord Guilford.

In 1718 the government's attacks on Macnemara increased in intensity. He was indicted for accusing Hart of lying and for his 1716 comparison of Hart and the Council to the Spanish Inquisition. This time he did not have to persuade a jury to let him off: the king granted a general pardon that applied to Macnemara. Much to Hart's satisfaction, the proprietor supported Macnemara's suspension from the Chancery Court. In a letter to Macnemara, Lords Baltimore and Guilford or-



dered him to "make a due Submission in Court" if he wanted to be reinstated. They expressed a desire that he do so, "Because we are willing the People of our Province should reap the Benefitt of that Capacity and Abilities your Enemies allow you to have, to serve the Clyents."

Governor Hart, encouraged by this support, urged the assembly to unanimously pass a law disbarring Macnemara from practicing in any Maryland courts. The justices of the Provincial Court also demanded this action, observing that Macnemara, who had "a Turbulent, Refractory Haughty & Abusive temper," regularly affronted them by his insolent words and actions. He would have been convicted of far more crimes, they noted, except for "his artfull and Audacious Managem[en]t of the Subtile and Tricking Part of the Law." The Lower House eagerly supported the request, observing that its quondam clerk had always displayed a "Plotting uneasy and revengeful temper as well as proud and Turbulent Behaviour." They assured the governor that the troublesome lawyer would never have been able to win proprietary favor if Lord Baltimore "had been as well Acquainted with his Conversation and Character, as we are."

Unfortunately for government officials in Maryland, gossip about Macnemara's character did not apparently cross the Atlantic. In May 1719, Lords Baltimore and Guilford vetoed the law disabling him. Undeterred, the assembly again passed a bill disabling him. The exasperated proprietor again vetoed the bill, but this time he ordered



*Charles Calvert, Fifth Lord Baltimore, (1699–1751). He and his guardian, Lord Guilford, granted Macnemara the lucrative position of Naval Officer of the Patuxent, and twice vetoed Acts of the Maryland Assembly disbarring him. Courtesy of the Enoch Pratt Free Library.*

Macnemara restored to practice in the Chancery Court, observing that the errant lawyer had submitted to him. An indignant Hart claimed that he "could no Longer Maintain the

Honour & Dignity" of the office of chancellor and resigned the post. The point was moot, however, for in the midst of the controversy his adversary died.

After Macnemara's death, Hart rhetorically asked the Assembly if there were anyone "in a Publick Station" whom "that man of Infamous and Insolent memory" had not affronted. Although it is evident that Macnemara had indeed affronted virtually every official in Maryland and committed crime after crime, what is most remarkable about his life is that he was able to persuade so many people to support him, both in Maryland and in England. Despite his evil reputation, Macnemara won reinstatement time and again from English and proprietary authorities. He won support in Annapolis, formed an alliance with the Carrolls despite his rocky relationship with his Carroll wife, and earned recognition even from his opponents as a brilliant lawyer. His opponents never succeeded in stopping him, no matter how much gossip his behavior generated. In the end, however, the Prerogative Court clerk had the final word: Thomas Macnemara was indeed "a most Turbulent and Seditious person."



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# The Nineteenth Century's Hottest Story

## Betsy Patterson Bonaparte

By Helen Jean Burn

In the late summer of 1803, Baltimore's gossip focused on a handsome French naval officer who had come to town to go sightseeing with a local seafaring friend. The naval officer was Napoleon's youngest brother, Jerome Bonaparte, and the Baltimore sea captain was Joshua

Barney, about whom folks sang a song that went, "Barney, leave the girls *alone!*"

Long before that eventful year, Jerome Bonaparte was the talk of wherever he happened to be. At age fourteen he enraged his older brother by spending thousands of francs on

an ivory and silver shaving set. Napoleon sputtered, "But you can't even shave!" Jerome replied, "I know, but I just love beautiful things." At fifteen he was having love affairs; the next year he fought his first duel over a woman. When this energetic youngster reached seventeen, Napoleon decided to put him into the navy.

When a misunderstanding prompted Lieutenant Bonaparte to fire at a British warship during a period of peace between England and France, Jerome's commanding officer ordered him home immediately. The Atlantic, however, was crawling with British ships, so young Bonaparte decided to sail from America in a neutral vessel.

Jerome landed at Norfolk, Virginia in July 1803, under an assumed name. Since he was trailed by an entourage including an aide, his secretary, a personal physician, and servants, his disguise was short-lived. The next issue of the local paper reported his arrival, and soon the gossip had him paying court to one of the town's young ladies.

While his aide went to Philadelphia to find a ship bound for France, Jerome traveled to Washington, where he extracted a ten thousand dollar advance from the French *chargé d'affaires*, Louis André Pichon, before proceeding to Baltimore to check out his friend Barney's claim that the town boasted the most beautiful women in America.



*Elizabeth (Betsy) Patterson Bonaparte by Francois J. Kinson. Courtesy of the Maryland Historical Society.*

Apparently, Jerome's first sight of shipping merchant William Patterson's eighteen-year-old daughter Betsy settled the claim in Barney's favor. Betsy was petite, well formed, and very fair, with dark hair and hazel eyes. Betsy also had a brain. She was well-educated for her time, having gone to a school run by French refugees from Saint Domingue. Rosalie Stier Calvert observed, "She is a most extraordinary girl, given to reading Godwin on the rights of women, etc., in short, a modern *philosophe*."

Jerome's uncontrollable love for all things beautiful again made him impetuous. He called on Betsy's father to ask for her hand, prompting the elder Patterson to pack his daughter off to visit relatives in Virginia. She came back, though, and Jerome, after obtaining more money from *Chargé Pichon*, took out a marriage license.

A few days later, Patterson received a disturbing anonymous letter. "Is it possible, sir, you can so far forget yourself, and the happiness of your child, as to consent to her marrying Mr. Bonaparte?" The writer went on to list the young women Jerome had "ruined" in France and the West Indies, ending with: "Trust not his honor! There never was any in his family!"

But, the young couple was determined. Betsy was supposed to have prophetically said that she would rather be the wife of Jerome Bonaparte for an hour than that of any other man for a lifetime. William

Patterson had a detailed prenuptial agreement prepared to guarantee Betsy one-third of Jerome's worldly goods if anything happened to the marriage. In a Christmas Eve 1803 ceremony, Bishop John Carroll, the highest prelate of the Catholic Church in America, consecrated the marriage. Terrified of Napoleon's reaction, *Chargé Pichon* refused to attend.

Jerome, who according to Pichon was spending thousands of dollars every week, was resplendent in a suit of purple satin and shoes with diamond buckles. The bride's garment reflected her father's thrift—an embroidered muslin dress she had worn several times before. Apparently the garment was skimpy, because one of the guests remarked that everything she had on would have fit into his pocket.

For the honeymoon couple's appearance in Washington society, Jerome ordered new gowns made in the latest French fashion for Betsy. Rosalie Stier Calvert scandalously reported that Madame Bonaparte "wears dresses so transparent and tight that you can see her skin through them, no chemise at all." Betsy was invited to another party the next evening, but several ladies sent her word that if she wished to meet them there, she must promise to have more clothes on.

Jerome's older brother, however, was not happy with the Baltimore nuptials. Napoleon was now Emperor of France and planned to



*William Patterson, shipping merchant and father of Betsy Patterson, in 1821. Courtesy of the Maryland Historical Society.*

marry his brothers and sisters to European royalty. Infuriated by Jerome's defection, he refused to recognize the American wedding. France's government-controlled newspapers reported, "Citizen Jerome may have a mistress, but he cannot have a wife, for he is a minor under French law." Jerome had indeed lied to Betsy's family about his age; he said he was 21, while he was only 19. The infuriated Napoleon cut off his funds and ordered him to come home immediately—and *alone*.

Undismayed, Jerome assured Betsy that his brother had a good heart, and the sight of her beauty would win him over. Jerome and Betsy outran the British blockade and



crossed the Atlantic in a short twenty-one days. Betsy was pregnant and deathly ill all the way, but Jerome reassured her in his broken English that "sea sick never killed no body."

When the ship docked in Lisbon, Jerome was ordered ashore "without the young person traveling with him." After a tender farewell, he set off to face his brother, taking Betsy's picture with him. On the way he met one of Napoleon's generals, Junot, whose wife described the encounter in her *Mémoires*. She said they scarcely recognized Jerome; he was no longer gay and lively, but sad and thoughtful.

*He pulled out of his pocket a large miniature in a gold frame which he showed us. It was the portrait of Mme Jerome Bonaparte. I saw a ravishing face. And one particularity which at once struck me as well as Junot was the great resemblance between Miss Patterson and the Princess Borghese [Jerome's sister]. . . "You can imagine, then," said Jerome, putting away this charming portrait, "if it is possible to abandon a person such as you have just seen, when to so ravishing a face are joined all the qualities which make a woman beloved. Would that my brother would consent to see her, to talk with her even for a moment, I am sure that her triumph would be assured."*

Napoleon had no intention of exposing himself to Betsy's charms; he ordered that every European port he controlled be closed to her. Now eight months pregnant, she turned to the only country the Emperor did not dominate: England. The *London*



*Enamel miniature of Jerome Bonaparte. Courtesy of the Maryland Historical Society.*

*Times* reported on her arrival that "She is about twenty, fair, with hazle eyes, and has a beautiful countenance. She appears far advanced in a situation to increase the number of the Imperial relatives." On July 7, 1805 in a London suburb, Betsy gave birth to her son, Jerome Napoleon Bonaparte.

Jerome's smuggled letters assured her of his devotion. "Have confidence in your husband, be convinced that he breathes, dreams, works, only for you, yes, for you alone and for our child." The *Times* had a distinctly different view: "His treachery to-

wards this lovely Unfortunate will procure him an early pardon, and a Highness-ship, from the imperial Swindler, his brother."

Betsy wrote to Jerome, begging him to tell her what was happening and what he wanted her to do. He continued to reassure her, but gradually a darker tone entered his letters.

*We will be separated a short time longer, but eventually our misery will end. Be calm, your husband will never abandon you. Well, darling, even if we do not become princes, we will live peacefully. . . . The worst thing that could happen would be to live quietly abroad, but when we are together aren't we certain to be happy?*

Nevertheless, he warned her repeatedly not to tell anyone that he was writing to her. At length he decided she should go home to Baltimore: "I insist, these are my orders, that you live in your own house; that you keep four horses, and that you live in a suitable manner, as though I were to arrive at any moment." He added that she must teach his son that he is an Imperial Prince; however, he sent no money. Betsy was forced to return home to her angry father and churlish gossipers who delighted in the spectacle of Betsy's crushed hopes.

But, Jerome continued to write: "You must have unlimited confidence in your good husband. Let the silly girls and the evil tongues of Baltimore say what they please and rejoice in your happiness because it is a great happiness to be loved as you are."



Meanwhile, the Ecclesiastical Court of Paris ruled that the Baltimore marriage had been performed "without the presence of an authorized priest" and therefore was invalid. The next year Jerome married a niece of the Czar, and Napoleon made him the King of Westphalia. As soon as he had settled in, Jerome invited Betsy to come to his kingdom and bring their son. He planned to make her a Princess, give her 200,000 francs a year, and set her up in a mansion not too far from his capital, where he hoped to "succeed in assuaging your sorrows . . . which you should not endure alone." Betsy pointedly declined the offer, observing that Westphalia was too small a kingdom for two queens.

Not long afterward, Napoleon gave her a pension of 60,000 francs a year. Apparently there was nothing personal in his destruction of Jerome's early marriage: it was simply politics, the same politics that led Napoleon to divorce his no-longer-fertile Josephine.

The ebullient Betsy of earlier years became increasingly bitter. One woman wrote to Betsy that she had recently dined at King Jerome's table and that all he talked about was Betsy, saying she was the only woman he ever truly had loved. Betsy icily jotted at the bottom of the letter, "My ex-husband's affection has always been of the unremitting kind: he never sends me any money."

Her sharp comments were quoted at dinner tables, repeated in letters, and recorded in diaries. One such ac-



*Madame Jerome Bonaparte by George D'Almaine. Courtesy of the Maryland Historical Society.*

count says that when Jerome demanded to know why she had refused his offer of 200,000 francs, but accepted his brother's of 60,000, Betsy replied: "Because I would rather be sheltered under the wings of an eagle than dangle from the beak of a goose."

The goose provided the world with plenty of gossip. King Jerome liked to bathe in wine; his servants rebottled the Bordeaux and sold it at a discount. The King staged lavish parades and costume balls, along with operettas sung in the nude.

Napoleon's letters to Jerome warned that he was well on the way to bankrupting Westphalia.

On the other hand, the eagle's time was running out as well. After Napoleon's final defeat at the Battle of Waterloo in 1815, Betsy left for Europe. Her son, now ten, was at the Catholic boarding school in Emmitsburg, but her departure angered William Patterson:

*What will the world think of a woman who had recently followed her mother and her last sister to the*

*grave, had quit her father's house, when duty and necessity called for her attentions as the only female of the family left, and thought proper to abandon all to seek for admiration in foreign countries.*

The vitriol was not one-sided. Betsy, in her correspondence, counter-charged that her father used her trips to Europe as an excuse for depriving her of money she was entitled to, such as her inheritance from her mother. She further charged that William Patterson kept a series of mistresses. One of them, she said, was living in the family home even as his wife lay dying; she added that her brother Edward threw the woman out of the house. Betsy gave the names of several women, most significantly Providence Summers, “mother of his bastard daughter Matilda Summers.”

Did all this vicious gossip and recrimination arise simply out of Betsy's bitterness? Apparently not. Several letters from Baltimore to Betsy in Europe reported: “Things go on as usual at your father's, Providence is still there.” William Patterson's 1827 will gave bequests to several former housekeepers, including Providence. The only minor child mentioned was “Matilda Summers, daughter of Mrs. Providence Summers.” To this ten-year old he bequeathed a list of downtown Baltimore properties consisting of houses, stores, land, and building lots “for and during the natural life of her, the said Matilda Summers, and from and after her decease . . . to the child and children of her . . . and to the heirs of such child or children forever.”

Patterson, who died a millionaire, gave his grown sons estates, ships, and stock in numerous businesses; he gave the City of Baltimore land for a park. In contrast, he virtually disowned Betsy because “she has ever been disobedient and in the end cost me much money.” He compounded her dismay by ordering that his will be published in the local papers, which gave the people of Baltimore plenty to talk about.

Madame Bonaparte, however, did not need his money. Though her pension from Napoleon lasted only seven years, living on a strict budget and investing carefully eventually parlayed the money into a fortune. She forced herself to live on the interest without touching the principal and managed to educate her son at Harvard. Further, she made many trips to Europe, where she danced at balls given by the Duke of Wellington and spent time with Talleyrand, John Jacob Astor, and novelist Lady Sydney Morgan.

Betsy encountered Jerome only once again, seventeen years after he left her at Lisbon. In an art gallery she

saw him walking toward her with his portly wife. They did not speak, but as he passed she opened her cloak to show that her own figure remained superb. Although there were several serious proposals, she never married again. Apparently there were no love affairs, either; gossips did not even whisper about the possibility.

In 1870 her son died, leaving her to live another nine years during which she said, “When I was young I had everything but money; now that I am old, I have nothing but money.”

The notoriety and gossip associated with Betsy's story prompted nineteenth-century newspapers and magazines to write countless articles detailing “her tragic history.” In our own century, novelists have fictionalized the romance of Betsy and Jerome. They have inspired a number of plays; Hollywood has even made two films based on the story. Good, gossipy stories—like this one from the nineteenth century—seem to have a timeless quality.



Helen Jean Burn has spent most of her working life writing and producing historical documentaries for television, among them “Maryland in the Civil War,” “Maryland in the Great War,” “Maryland in the Great Depression,” and “Lives That Shaped a City.” Her programs have won more than two dozen awards, including Emmys. Ms. Burn is semi-retired from Maryland Public Television, teaches part-time in Towson University's graduate writing program, and is writing a biography of Betsy Bonaparte.

# Gossip and Mrs. Simpson

By D. Randall Beirne

Webster defines gossip as "groundless rumor;" one who gossips is an "idle tattler." Certainly the stories about Wallis Warfield, the Duchess of Windsor, are numerous. Most of these stories have some truth to them, although some have been exaggerated. Nevertheless, Wallis became an international figure in the world limelight, and many of her peccadilloes were too difficult to conceal.

Bessie Wallis Warfield was born on June 19, 1896 at Blue Ridge Summit, Pennsylvania. Her father, Teackle Wallis Warfield, part of an old established Baltimore family, died when she was an infant, so her early years were spent in "genteel poverty." Early gossip claimed that she was actually born out of wedlock.

Her mother, Bessie Montague Warfield, a charmer with Virginia roots, tried living with her very staid mother-in-law, but soon took a house on Biddle Street in Baltimore. Fortunately, Wallis's bachelor uncle, Solomon Warfield, president of the Seaboard Air Line Railroad, underwrote Wallis's tuition so she could attend private schools: Arundel and Oldfields. During this time, some relatives from Virginia attending school in Baltimore lived with Mrs. Warfield, prompting the rumor that Wallis was the daughter of a boarding-house keeper.

As she grew older, Wallis became rebellious and often challenged the school faculty. She became "man-mad" and had a succession of romances; she especially liked uniformed men. Although she lacked "looks," she still managed to have beaux flocking to her door.

In 1914 a cousin, whose husband was a naval officer, invited Wallis to visit them in Pensacola, Florida. There, she was introduced to a navy flier, Earl Winfield "Win" Spencer, who set out to sweep her off her feet. A romance ensued; she did not know at that time that he was both a bisexual and a heavy drinker. Brief visits to each other's respective families won approval, and their engagement was announced. On November 8, 1916 the couple wed at Christ Church in Baltimore.

Navy life for the newlyweds was full of moving. First they were stationed at San Diego, then in Washington, DC. During this period Win continued to drink heavily, making their marriage difficult. In Washington, Wallis wasted no time in using her charms to attract other men. Her affair with Felipe Espil, First Secretary of the Argentine Embassy, became the scandal of Washington as Wallis tried to crash social events with him. He, however, was not faithful to Wallis, making her a laughingstock.

Win was soon transferred to Canton, China. Wallis followed later and joined him in Hong Kong where they tried to patch up their problematic marriage. In Hong Kong they were introduced to brothels and other "singing houses" of the Crown Colony. Gossip from witnesses told of Wallis and Win being taught "perverse practices." No sooner had Wallis been introduced to these practices than Win left her to share an apartment with a young painter.

Numerous stories circulated about Wallis' residence in China. One source, John Costello, stated that Wallis was used by the Soviets while

there. Another source, the historian Leslie Field, alleged that Wallis was involved in extensive drug peddling and was a high roller at gambling tables. Still other rumors held that in China, Wallis became involved romantically with the Italian Count Ciano, who later became Italian Foreign Minister under Mussolini. According to Mrs. Milton E. Miles, Wallis became pregnant by Ciano and attempted an abortion which caused her gynecological problems the rest of her life.

After leaving China in 1924 to return to the United States, Wallis determined that her future with Win was limited. She established residence in Virginia as she could get a divorce for desertion in three years. She led an active social life in Warrenton, playing golf and poker. Her friends, particularly Mary Kirk Raffray, came to visit her, and she again entered the Washington social scene. She determined that if she married again, it would only be for money. While life was not unpleasant in Virginia, Wallis was greatly relieved when her divorce was granted in December 1927.

In 1926 Wallis had begun a new chapter in her life. At a New York City Christmas party given by Mary Kirk Raffray, she met Ernest A. Simpson, a wealthy Englishman who had extensive dealings on both sides of the Atlantic. Wallis and Simpson were attracted to each other; like Wallis, he was also in the process of ending a marriage. This relationship cooled as Wallis spent most of 1927 untangling her marriage to Win. When her divorce was final, Wallis returned to Simpson, who had asked her to marry him.





*The Duke and Duchess of Windsor on the grounds of Blakeford on the Eastern Shore in 1959. Courtesy of the Maryland Historical Society.*

Wallis and Ernest were married on July 21, 1928 in a simple ceremony at a registry office and left for an extended honeymoon on the continent. After returning to London, they began an affluent life together. While Ernest's business was booming, Wallis received money from her Uncle Solomon's will. In time the Simpsons' social life merged with members of the United States Embassy. Through Connie Thaw, wife of Benjamin Thaw, First Secretary of the Embassy, the Simpsons met Edward, the Prince of Wales and heir to the British throne. This meeting whetted Wallis' social appetite, and she arranged to be presented at Court in June 1931 in a borrowed dress and jewels.

The entrance into the diplomatic social circle in the early thirties in London opened up the opportunity for the Simpsons to meet leaders of other nations. One rumor romantically linked Wallis to the German Ambassador, Joachim Von Ribbentrop, later to become Hitler's Foreign Minister, as the ambassador was fascinated by Wallis, and she entertained him frequently at her home.

The Simpsons continued to meet the British inner social circle. Wallis and the Prince became closer and closer. In 1934, the Prince spent New Year's Eve with the Simpsons; for Christmas, Wallis had received a table from him and rings from Thelma Furness, then the Prince's mistress. When

Thelma left for an extended trip to America, Wallis was to "look after" the Prince. When Thelma returned, she was out and Wallis was in.

Wallis played the role of a mother figure to the Prince, who in many ways was an immature boy. Wallis's double life—Simpson's wife and the Prince's "close friend"—continued through 1935. During this period, very personal gifts were exchanged, and Wallis even vacationed with the Prince and *without* Ernest. Love notes reveal cloying sentiment; they even called themselves "WE" for Wallis and Edward.

With George V's death on January 20, 1936, Wallis's paramour became King Edward VIII. Normally, the King should have given up his association with Wallis; in spite of negative attitudes toward Wallis prevalent in the court, Edward continued in his obsession. Wallis was happy to continue her role as the King's favorite, remaining close to him until he tired of her. Edward, however, was adamant about marrying Wallis and making her his Queen. Rumors among friends implied that the King was jealous of Ernest Simpson, and this made him desire Wallis even more. News of this affair spilled into world newspapers and became a major topic of gossip in the American press.

In March 1936, the King and Ernest Simpson met privately; Edward pressured Simpson into agreeing to a divorce from Wallis. The King settled about four million pounds (1996 value) on Wallis, and Simpson in turn invited Mary Kirk Raffray, with whom he had become involved and whom he later married, to join him



*Maryland artist Trafford Klotz's painting of the Duke and Duchess of Windsor in 1964. Courtesy of the Maryland Historical Society.*

in London where she became his "grounds for divorce."

British leaders tried to persuade the King of the impossibility of making Wallis his Queen. On December 3, when the Prime Minister told the King that he could not marry Mrs. Simpson and remain the sovereign, Wallis left for the Riviera. She was hounded by the press and badgered by people lecturing her on what her "duty" was. All was useless. On December 10, 1936 Edward VIII abdicated, and the Duke of York became King George VI.

The western world was electrified by Edward's abdication statement. "It is impossible to do my duty as King and Emperor without the help and support of the woman I love. . . she tried to the last to persuade me to take a different course." Wallis was overwhelmed on hearing the abdication speech while in Cannes. She was soon receiving hate mail and could not leave her villa without attracting a crowd.

In the following months, the two lovers were separated until Wallis's divorce was final and King George VI was crowned. Finally, on June 3, 1937 the marriage took place at a borrowed chateau, Conde. As the newly married Windsors caught the Orient Express for Venice, they had 266 pieces of royal luggage put aboard, and one of their dogs got loose, delaying the train.

After a long honeymoon stay in another borrowed *schloss*, the Windsors made a controversial trip to Germany in October 1937. They visited factories, were received by wealthy Nazis, and had tea with



Hitler at Berchtesgaden. In the eyes of the British Foreign Office, the trip made the Duke and Duchess look increasingly pro-Nazi at an awkward time.

Married life with Edward was an entirely new experience for Wallis. For most of her married life she was associated with men who had social, economic, and political power. No longer the King, Edward's world was a strictly social one and Wallis's associations were with the members of international society.

As the wife of a former King, Wallis took over the duties formerly performed by a staff. In this role as chief organizer for the Duke, she excelled. During 1936 and 1937 the Windsors lived in Paris' Hotel Meurice in a huge suite plus rooms for servants and staff which cost only \$30 a day plus board for the staff. This cheap rate was obtained by Wallis. She prepared menus and guest lists and scrutinized the bills and business correspondence. When they found their staff drinking bottled water, they made them drink tap.

Money became a problem as King George granted the Duke only £21,000 (about \$100,000) a year. This did not even cover Wallis's clothes which she bought from such famous designers as Mainbocher, Schiaparelli, Chanel, and Molyneux. Eugene Rothschild helped the couple with investments; their most successful was Lyon's Corner Houses—a fore-runner of our modern fast food chains.

According to Gore Vidal, the Duke would submit to the duchess' every command. "She was a dominatrix type and he, having been beaten up by nannies and governesses all his life, needed a strong woman to bawl him out. The last time I saw them, she suddenly said, 'Pull up your socks, David.' He said, 'Yes, dear' very meekly. That was the tone of their marriage."

During World War II, the Duke was made the Governor of the Bahamas; in August 1940 the Windsors arrived in Nassau. The wilting heat was oppressive, and the Governor's Palace was in a state of decay. Wallis

hired a New York decorator to refurbish the house. She wrote to her aunt, Bessie Merryman, "We are going to dish up this shack so at least one isn't ashamed of asking the local horrors here." The renovation cost \$15,000 more than the amount granted by the Bahamian Assembly.

In 1945, the Windsors returned to France. For the rest of their lives, they resided in France as the French did not tax them, and their income was always stretched thinly to cover their luxurious life style. The U.S. Lines conveniently provided free passage to and from America for the prestige of having such high-profile passengers aboard. When in New York, their headquarters was a suite in the Waldorf-Astoria, complete with staff.

During the late 1940s, the Duke wrote a biography, *A King's Story*, that was a bestseller on both sides of the Atlantic. This gave him enough money to buy an old mill just outside Paris, which he and the Duchess happily renovated. In 1953 they leased a house from the City of Paris, a mansion in the Bois de Boulogne which they made their town house. For this they were charged a token rent of fifty dollars a year by the City of Paris.

The Windsors' life centered around formal entertainment in the impeccable town house and less formal parties at the mill which had been renovated to resemble an English country estate, complete with an English garden. Wallis felt that "as the King had given up his throne for her, it was her duty to create as royal an existence for them as their circumstances would allow." John F. Kennedy dined with the Windsors

when he was a Congressman. While the Windsors had not liked the Ambassador, Kennedy's father, they liked young Kennedy. The Duchess is said to have commented, "Out of a litter of nine there's almost bound to be one good pup."

The Windsors were also fashion leaders of the twentieth century. They never compromised on quality and always insisted on the best. Wallis was on the "best dressed" list for forty years. Her hallmark was Mainbocher, Dior, Chanel, and Givenchy. Receiving at least a twenty-five percent discount from the French couturiers, she spent over \$100,000 a year on clothes; sometimes, she even arranged with Dior to sell her "last year's" clothes. Wallis favored simple lines in her clothing to better display her slim figure and fabulous jewels.

The Duke and Duchess's relationship with Queen Elizabeth had always been frosty. In 1957 Edward and Wallis had bought a six grave plot in Greenmount Cemetery in Baltimore as their final resting place. A few years later, Elizabeth relented and decreed that Wallis could be buried at Frogmore with her husband.

Edward died in May 1972. Wallis was stunned by his death, but flew to London for his funeral where she stayed at Buckingham Palace for three days as relationships since the 1960s had thawed somewhat. The Duke had even been visited by Elizabeth shortly before his death. The Duchess is reported to have noticed at the Duke's funeral that the space next to him looked rather narrow. This was the space she was to occupy.

Wallis returned to France to find that her life had largely lost its purpose. Without a duke, there was no need for a court. She was left all the Duke's possessions. Those with royal importance she returned to Britain, but the rest remained. Like Queen Victoria, she kept her husband's things just where they had always been. She died in April 1986 and was buried next to her husband at Frogmore after a brief ceremony in St. George's Chapel at Windsor, which was remarkable in that her name was never mentioned. The offending hedge at Frogmore had been moved to give her more space.



Dr. D. Randall Beirne is Professor Emeritus from the University of Baltimore. He holds a BS from the United States Military Academy, an MA from the Johns Hopkins University, and a PhD in Geography from the University of Maryland College Park. Dr. Beirne taught at the University of Baltimore for thirty years and has published widely on Baltimore and Maryland history. Most recently, he has published *The Korean War—The Forgotten War*.





## Call for Millennium Speakers



The Maryland Commission for Celebration 2000 and the Maryland Humanities Council are seeking members for the Millennium Speakers Bureau, which will bring scholars/experts and citizens together from across the state to analyze, interpret and discuss ideas in the humanities, arts, and sciences. Topics should explore themes that celebrate Maryland's cultural heritage and the contributions of its diverse peoples, or that help prepare Marylanders to enter the new Millennium.

Any scholar or expert in the humanities, arts, or sciences who is a resident of Maryland or who is employed in Maryland is eligible to apply. Speakers must have interest, experience, and ability in speaking to public audiences and be willing to travel throughout the state. Speakers will be paid an honorarium and reimbursed for travel.

Written applications must be postmarked by February 15, 1999 and include a one-page cover sheet with name, address, home and office telephone numbers, and the title and short summary of the proposed presentation. Also attach a resume of no more than two pages that includes information about your speaking experience with the general public. Send the application to: Millennium Speakers Bureau, Attn: Judy Dobbs, Maryland Humanities Council, 601 North Howard Street, Baltimore, Maryland, 21201-4585.

## Money Available

Nonprofit organizations and community groups are eligible to apply for grants from the Maryland Humanities Council. Staff members will help you plan programs and work on grant applications. To receive a copy of our grant guidelines, call or write the Council (the address and phone number are on the back cover) or retrieve them from the Council's homepage located at <http://www.mdhc.org>.

The Council awards two types of grants: minigrants (\$1,200 or less) and regular grants (\$1,201 to \$10,000). Minigrants must be submitted at least six weeks before your project begins; there are no set deadlines for minigrants. Regular grants must be submitted by the following deadlines for consideration:

First Draft	Final Draft	Decision Date
June 15, 1999	August 13, 1999	September 18, 1999
October 15, 1999	December 10, 1999	January 22, 2000

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## Calendar of Humanities Events

The following programs are receiving funds from the Maryland Humanities Council. Council grants are made possible through major support from the National Endowment for the Humanities, Maryland's Division of Historical and Cultural Programs, corporations, foundations, and individuals. Since times and dates are subject to change, please contact the project director to confirm these details before attending any event.

### Exhibits

Through April    **Something Extra: Traditional Decorative Carvings on Chesapeake Bay Work Boats**

Exhibit examines the important role that decorative boat carvings have played in the lives of the watermen who use them and the craftsmen who created them.

Location: Chesapeake Bay Maritime Museum, St. Michael's

Contact: *Peter Leshner, 410-745-2916*

Sponsor: Chesapeake Bay Maritime Museum

Through February 2000    **Colonial Capitals of the Chesapeake: Jamestown and St. Mary's City**

Exhibit traces the evolution of two seveneenth-century colonial capitals, St. Mary's City and Jamestown, revealing their similarities and differences, and assessing the impact of political, economic, and social forces of the day.

Location: Exhibition Gallery, Historic St. Mary's City Visitor Center, St. Mary's City

Contact: *Silas Hurry, 301-373-2280*

Sponsor: Historic St. Mary's City Foundation

Through May 2000

**Fashionable, Functional, and Frugal: Modernist Design in Everyday Objects, 1930-1945**

Exhibit explores the infusion of modernist design into everyday life through appliances, furniture, tableware, and textiles, and places it in historical context.

Location: Greenbelt Community Center, Greenbelt

Contact: *Katie Scott-Childress, 301-507-6582*

Sponsor: Friends of the Greenbelt Museum

**Paul Robeson: A Man for His Time—A Model for the Future**

Exhibit and symposium celebrate the centennial of the birth of Paul Robeson, by examining his political activism, his life as a scholar and athlete, and his contributions to theater and music.

January 15 – March 22

Location: Exhibit at Coppin State College, Baltimore

January 29 9 AM – 4 PM

Location: Symposium at Coppin State College, Baltimore

January 30 9 AM – 12:30 PM

Contact: *Camay Murphy, 410-383-5940*

Sponsor: Coppin State College



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**Witness for Nature: The World of Rachel Carson**

Exhibit, living history presentation, and lectures explore the writings and philosophy of Rachel Carson, author of *Silent Spring*, a book that increased environmental awareness.

January 22 –  
April 26

Location: Exhibit at LeMay Gallery, The Ward Museum of Wildfowl Art, Salisbury

March 9  
7:00 PM  
and  
March 30  
10:00 AM

Location: Lecture by Dr. James S. McCallops at The Ward Museum of Wildfowl Art

Contact: Samuel Dyke, 410-742-4988  
Sponsor: The Ward Museum of Wildfowl Art

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February

**Porters, Pullmen, and Cooks: African-American Workers on the B&O Railroad**

Exhibit, living history presentation, curriculum materials and activity sheets, and lecture interpret the contributions made by African-American railroad workers.

Location: B&O Railroad Museum, Baltimore

Contact: Matt White, 410-752-2461  
Sponsor: B&O Railroad Museum

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**The Storm is Passing Over**

Traveling and online exhibit tells the story of Maryland's African-American musicians and their music during the century following Emancipation. An online exhibition will be available through the Peabody Institute's website.

February 1

Location: Online exhibit on Internet at [www.peabody.jhu.edu/archives/storm](http://www.peabody.jhu.edu/archives/storm)

February 1 –  
March 26

Location: Exhibit in the Second Floor Gallery, Enoch Pratt Free Library, Central Branch, Baltimore

Contact: Elizabeth Schaaf, 410-659-8257  
Sponsor: Peabody Institute of The Johns Hopkins University

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**Eye of the Storm: The Photographs of Mildred Grossman**

Exhibit and symposium examine the life and work of documentary photographer Mildred Grossman, by exploring the role of social photography in American history between 1940 and 1970.

February 8 –  
April 10

Location: Exhibit at Albin O. Kuhn Library Gallery, University of Maryland Baltimore County, Catonsville

March 10

Location: Symposium at the Albin O. Kuhn Library Gallery, University of Maryland Baltimore County

Contact: Cynthia Wayne, 410-455-2270  
Sponsor: Albin O. Kuhn Library & Gallery, University of Maryland Baltimore County

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## Programs

### Making History REAL

Fifth grade students visit Sotterley Plantation, research topics associated with the site, and produce a book of their photographs and writings.

Through April    Location: Carver Elementary School, Lexington Park, and Sotterley Plantation, Hollywood  
 Contact: Sue Waters, 301-863-4076  
 Sponsor: Carver Elementary School

### The Harlem Renaissance Movement, Its Art and Politics

Lecture by Dr. Priscilla Ramsey reviews historical and political events as ways of understanding the themes and techniques used by artists of the Harlem Renaissance.

February 2    Location: Laurence G. Paquin School,  
 2:00 PM    Baltimore  
 Contact: Collis Patterson, 410-396-9399  
 Sponsor: Maryland Humanities Council

### Diverse Good Causes: Manumission and the Meaning of Freedom in Early National Maryland

Lecture by Dr. T. Stephen Whitman illustrates how African Americans played a vital part in Baltimore's prosperity and carved out autonomy and ultimately gained freedom through self-purchase or manumissions.

February 7    Location: St. Mary's Church, Emmorton  
 2:30 PM    Contact: Jackie Seneschal, 202-962-3354  
 Sponsor: Maryland Humanities Council

### Touchstones Discussion Project for Senior Citizens

Reading/discussion series uses excerpts from classic works by thinkers such as Aristotle and Kant to encourage participants to discuss issues and ideas and relate them to their own experiences.

February 6, 16,    Location: Leafy House Community Center,  
 23    Silver Spring  
 March 2, 9, 16,    Contact: Judy Dobbs, 410-625-4830  
 23 & 30    Sponsor: Maryland Humanities Council  
 12:30 PM    and Touchstones Discussion Project

### How Can We Know if a Person Is Evil?

Lecture by Dr. Fred Guy explores the notion of evil not as the outrageous act of a monstrous villain but as the thoughtless, indifferent, and even banal act of an outwardly ordinary human being.

February 10    Location: Sherwood High School, Silver  
 7:15 AM    Spring  
 Contact: Michelle Games, 301-924-3177, x8300  
 Sponsor: Maryland Humanities Council





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**The Presence of the Past: African-American Culture and Race Relations in Historical Perspective**

Lecture by Dr. Carla Peterson expands the historical understanding of current events and issues involving African Americans through an analysis of nineteenth century African-American literature and culture.

February 11  
6:00 PM

Location: Worcester County Library,  
Pocomoke City  
*Contact: Lisa Harrison, 410-632-2600*

March

Location: Rennie Forum, Prince George's  
Community College, Largo  
*Contact: Anne King, 301-322-0594*  
Sponsor: Maryland Humanities Council

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**Bygone Baltimore — A History of Our City and Its Development from 1729 to the Present**

Lecture by Mr. Wayne Schaumburg uses slides to illustrate Baltimore's history from its days as a tobacco town to the recent urban renaissance, highlighting a wide variety of people, places, and events.

February 16  
1:30 PM

Location: Baltimore Hebrew Congregation,  
Baltimore  
*Contact: Leon Hoffman, 410-484-6977*

March 18  
7:45 PM

Location: Church of the Nativity,  
Timonium  
*Contact: Beverly Berger, 410-825-0284*  
Sponsor: Maryland Humanities Council

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**Howard County Poetry and Literature Society—Project '99— Our 25th Program Year**

Internationally known poets and authors speak to both high school students and the public and are interviewed for cable television.

February 19

Location: Interview of Irish novelist Maeve Binch at Howard Community College Television Studio, Columbia

March

Location: Lecture/reading by National Poet Laureate Robert Pinsky at Smith Theater, Howard Community College

March

Location: Interview of National Poet Laureate Robert Pinsky at Howard Community College Television Studio

*Contact: Ellen Conroy Kennedy, 410-730-7524*

Sponsor: Howard County Poetry and Literature Society

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**African-American Life in Several of the 40 Historic African-American Communities in Baltimore County, Maryland**

Lecture by Mr. Louis Diggs relates the history of the African-American communities in Baltimore County by highlighting the role of the churches and their family, educational, and social life.

February 19  
7:00 PM

Location: Woodbridge Elementary School, Catonsville  
*Contact: Sandra Elliott, 410-744-6417*  
Sponsor: Maryland Humanities Council

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### The Maya—Then and Now

Lecture by Dr. George Scheper provides an overview of Maya culture, as it flourished in the pre-Columbian period and as it continues as a living cultural tradition today in Mexico and Central America.

- February 24  
7:00 PM      Location: Park School, Brooklandville  
Contact: *Suzanne Sangree, 410-339-7070*
- March 3  
7:30 PM      Location: Edenwald Retirement Community, Towson  
Contact: *Polly Kummer, 410-339-6574*  
Sponsor: Maryland Humanities Council
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### Windows on Music

Pre-concert lectures by music historian Rachel Franklin introduce audiences to the historical and cultural context of music performed by the Annapolis Symphony Orchestra.

- February 26  
7:00 PM      Location: Maryland Hall for the Creative Arts, Annapolis  
Contact: *Pamela Chaconas, 410-269-1132*  
Sponsor: Annapolis Symphony Orchestra Association
- 

### A Story in Search of an Audience

Lecture by Dr. Eira Patnaik provides the background of storytelling and includes stories which illustrate how oral tradition embodies legends and mythic narratives.

- February 27  
2:00 PM      Location: Hood College, Frederick  
Contact: *Liz Shatto, 301-663-8687*  
Sponsor: Maryland Humanities Council
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### Underwater Archaeology in Maryland

Lecture by Dr. Susan Langley presents the history of underwater archaeology in Maryland including a number of prominent projects such as a World War II German submarine lying in the Potomac River, and more than 150 vessels dating from the Revolutionary War through World War I.

- March      Location: Ocean Pines Country Club, Berlin  
Contact: *Barbara Trader, 410-742-0576*  
Sponsor: Maryland Humanities Council
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### Family Matters

Reading program that brings at-risk youth together with an adult family member to talk about books, helping families become closer by encouraging discussions between generations about stories that relate to everyday life.

- March 1, 8, 15, 22, 29, and April 5      Location: Fort Worthington PAL Center, Baltimore
- March 2, 9, 16, 23, 30, and April 6      Location: Pleasant View Gardens, Baltimore
- March 3, 10, 17, 24, 31 and April 7      Location: The Dwelling Place at the Gaithersburg Regional Library, Gaithersburg
- March 3, 10, 17, 24, 31, and April 7      Location: St. Matthews United Methodist Church, Baltimore
- March 4, 11, 18, 25, and April 1, 8      Location: Centro De La Comunidad, Baltimore

Contact: *Belva Scott, 410-625-4830*  
Sponsor: Maryland Humanities Council

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**Folding a Towel: Finding Art in Unexpected Places Among the Amish People of Western Maryland**

Lecture by Dr. Charles Camp relates the cultural traditions of western Maryland's Amish community and how these traditions are passed between generations on playgrounds, at auctions, in farm homes, at school, and (surprisingly) on clotheslines.

March 16  
2:30 PM

Location: Vantage House, Columbia  
*Contact:* Bernice Denmark, 410-964-9876  
Sponsor: Maryland Humanities Council

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**The Holocaust in History and Contemporary Society**

Lecture by Dr. Björn Krondorfer explores how understanding the historic events of the Holocaust are still relevant for today's society and how they continue to shape many of our contemporary discussions.

March 16  
6:00 PM

Location: Worcester County Library, Berlin  
*Contact:* Lisa Harrison, 410-632-2600  
Sponsor: Maryland Humanities Council

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**War and Dancing: Strange Bedfellows?**

Lecture by Ms. Chrystelle Bond relates how dancing became a physical symbol for patriotism, military readiness, morale-building, and social identity for Americans during periods of war.

March 17  
12:30 PM

Location: Seven Oaks Senior Center, Baltimore  
*Contact:* Kathleen Berry, 410-887-5192  
Sponsor: Maryland Humanities Council

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**Becoming a Virgin: The Love Life of Queen Elizabeth the First**

Lecture by Dr. Anne Marie Drew reveals how every romantic relationship Elizabeth I pursued, whether based on emotional need or political necessity, became a means to retain and exert her absolute sovereignty.

March 18  
2:00 PM

Location: Worcester County Library, Snow Hill  
*Contact:* Lisa Harrison, 410-632-2600

March 27  
Noon

Location: Engineer's Club, Baltimore  
*Contact:* Venetia Holland, 410-821-7589  
Sponsor: Maryland Humanities Council

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**Ethnicity and Language: The Roots of Maryland's Dialects**

Lecture by Dr. Julie Ries provides colorful and interesting information on the influence of German, Yiddish, British English dialects, and West African languages on Maryland's dialects of English.

March 21  
2:00 PM

Location: Baltimore County Library, Cockeysville  
*Contact:* Ann Rutledge, 410-472-3140  
Sponsor: Maryland Humanities Council

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March 27

**How to Search for Your Roots**

Lecture by Ms. Agnes Kane Callum escorts the audience through the methodology and documentation of family research through a discussion of genealogical sources such as military, cemetery, church, and parish records; marriage and death certificates; Federal and state archives; genealogical and historical societies; and Bibles.

Location: Natcher Center, National Institutes of Health, Bethesda  
*Contact:* Diane Leatherman, 301-217-3882

Sponsor: Maryland Humanities Council

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# Maryland's Best Kept Humanities Secrets

## The Charles Carroll House of Annapolis

### The Charles Carroll House of Annapolis

107 Duke of Gloucester Street  
Annapolis, Maryland 21401  
410-269-1737  
[www.carrollhouse.com](http://www.carrollhouse.com) (after March 1)  
Executive Director: Sandria Ross

Open Fridays, Sundays, and Federal Holidays,  
Noon to 4:00 PM

Saturdays 10:00 AM to 2:00 PM

Closed Thanksgiving, Christmas Eve, Christmas,  
Easter, and weekends in January and February

#### Admission:

Adults \$5

Seniors \$4

Students (12–17 years old) \$2

Children (11 and under) free

Special group rates for schools, seniors, clubs, and  
organizations (20 or more people).



Over the course of Maryland's colonial history, the Carroll family of Annapolis seems to have prompted more than its share of gossip. The earliest member of the family in Maryland, Charles Carroll the Settler, did not prosecute his servant, Thomas Macnemara, for raping his niece, but instead made him marry her.

Charles Carroll of Annapolis (son of the Settler) set tongues wagging in 1756 when he announced plans in the *Maryland Gazette* to sell all of his Maryland holdings in reaction to anti-Catholic laws; he did not move, but he did get his neighbors' attention. A year later, the same Carroll married Elizabeth Brooke, some twenty years after the birth of their son, Charles Carroll of Carrollton.

Unlike his father, Charles Carroll of Carrollton was eager to marry. His efforts to find a bride, however, became the subject of public speculation: his first choice was unwilling to move to Maryland from England; his second died before they could wed; and his third was underage, requiring an act of the Maryland Assembly to allow a prenuptial agreement.

The Carroll House in Annapolis, where this family lived, is open to the public. Its mission is to foster appreciation and understanding of the Carroll family's experience,

1706–1832, especially that of Charles Carroll of Carrollton, a Maryland signer of the Declaration of Independence. The house itself is about twenty percent restored, and extensive documentary, architectural, and archeological research is ongoing to reveal the history of one of the first grand houses built in Annapolis.

But the Carroll House is also about the people who lived there. Through exhibits and public programs, the museum interprets the lives of all who occupied this impressive dwelling—the Carrolls, their servants, and their slaves. Visitors view the exhibit "Where Ever There Be Freedom," which tells the stories of its residents and serves as an orientation for a tour of the house and grounds. Attempts to restore the gardens are also underway.

Public programs bring the eighteenth century to life at the Carroll House. In February, "Dreams of My Soul: In Search of the Slave Family Voice" will explore the lives of African Americans; in March, "Kindred Hearts: In Search of the Domestic Voice" will survey the experiences of all the women in the Carroll household, both upstairs and downstairs. On first Sundays from March through December, there are "Living History Sundays," which interpret Carroll family social and political life. And throughout the rest of the year, there are numerous other programs: a historic garden seminar and plant sale; demonstrations of colonial trades and crafts; festivities for the Fourth of July; fall concerts and musicales; and celebrations of the Christmas season.

# An Interview with Rhoda M. Dorsey

By Barbara Wells Sarudy



*Dr. Rhoda M. Dorsey is Chairperson and President of the Maryland Humanities Council, where she has served on the board since 1994. Dr. Dorsey earned a BA from Smith College, BA and MA from Newnham College of Cambridge University, and a PhD in History from the University of Minnesota. She is President Emerita of Goucher College in Baltimore, where she served as President for the twenty years before her retirement in 1994. She sits on many boards of directors, including those of Bell Atlantic, First National Bank of Maryland, and the Greater Baltimore Medical Center. Recently, she has been actively involved with Historic Hampton, Inc. in Towson. (Photo: Peter Howard)*

*What is your earliest memory of being intrigued by some subject in the humanities?*

Music is the part of the humanities that moved me earliest. My mother's family were all music lovers and music makers and I remember singing and being sung to as long as I remember anything. When I was about six, we used to go to the Esplanade Concerts in Boston, and I distinguished myself by leading the orchestra from the seats and dancing in the aisles when the "Waltz of the Flowers" was played. To this day, it is music that can most easily move me to tears.

Later I became intrigued by history, first in college and then in graduate school. I had always liked reading about some periods in the past, but when I began to study history seriously I realized that it is a constant, tantalizing challenge. Here you have an event that has happened in the past; it is over and gone, but it has left traces of all kinds behind it. It is the job of the historian to put those traces together, sort them out, organize them, and try to see what they mean. The fact that every historian puts the traces together differently is to be expected and is part of the fun of the work. I get enormous pleasure out of doing history, reading it, and lecturing about changing historical interpretations.

*Does learning about how people lived in the past help living in today's world?*

I do think that knowing about the past helps in the present in a general way. One of the great lessons of history is that life goes on, no matter

how dramatic the change or the revolution or whatever. This is a useful truism to bear in mind if you are in academia, as I was for many years. Especially in this country there is a tendency to label events as unique or rare and knowing history cures you of this particular kind of simplistic thinking. I don't think history repeats itself, but there are parallels or similar situations in the past that can give one a clue to how to tackle the present and future.

As a historian, you also learn that human events are infinitely complex, that it is hard to understand let alone influence a situation, that the weight of pure luck or coincidence is often more decisive than all the human plans and policies and projects in the world. I find that comforting.

*Who or what inspired you to become involved in the humanities?*

A series of wonderful teachers beginning in Newton High School, continuing at Smith College, Newnham College of Cambridge University, and the University of Minnesota. In different ways, these teachers taught me the joys and subtleties of history and of teaching. I loved teaching history not just because it was an intellectual challenge to do historical detective work, but also because history always, always raises questions about the nature and condition of humanity—that is, us. Thinking about the past is a fine way to think beyond the specifics to broader questions of human interaction, of human values, of human aspirations. And when we think of those things we can hope to raise both our dreams and our deeds.

# MARK YOUR CALENDAR!!!

The Maryland Humanities Council's 5th Annual Chautauqua

## AMERICAN ORIGINALS

will be held in *two* locations this year:  
Deep Creek Lake in Garrett County on July 4th through 7th  
and Montgomery College–Germantown on July 5th through 8th

W. E. B. DUBOIS, BENJAMIN FRANKLIN, GEORGIA O'KEEFE, and GERTRUDE STEIN are scheduled to appear.



Maryland

# HUMANITIES

Maryland Humanities Council  
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Baltimore, MD 21201-4585  
(410) 625-4830  
[www.mdhc.org](http://www.mdhc.org)

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**Lives on the Water**

# To Our Readers

When you think about it, Maryland is a wet state. Our great geographical divide—the Chesapeake Bay—splits the state in two; every county in the state produces waters that flow into this great pond. For Native Americans, the Bay was a source of fish and fowl. It not only produced the same bounty for the Europeans and Africans who came to its shores, but also provided a highway to ship agricultural goods such as tobacco and wheat to distant markets. And it connected the various parts of our state. Before the middle of this century, row boats, local sailing ships, and then steamships plied its waters, transporting cargo and passengers to and fro.

And, there are numerous other waters that define the character of Maryland. The mighty Potomac River provides water and recreation, and inspired early pathways to the Great West: the C&O Canal and the B&O Railroad. The Patuxent River wanders through a region where tobacco was once grown everywhere. The meandering rivers of the Eastern Shore still reflect the slower pace of life in that part of our state. And the Atlantic Ocean laps up against the tourist resorts in Ocean City.

This issue of *Maryland Humanities* explores some of the ways in which lives of Marylanders have been intertwined with the water.

C. John Sullivan, Jr. explores waterfowling in the Upper Chesapeake through an artifact—duck decoys. By examining how the decoys were used and who created these individual works of folk art, he illuminates an often hidden part of our history and culture.

We are lucky to have a special “Maryland Revisited.” Through the kindness of C. John Sullivan, Jr. and Henry A. Fleckenstein, Jr., we have pictures of the Walker family and their friends as they enjoy summer by the shore in the early part of this century. They are about to publish a book on the subject, and we have a “sneak peek.” It is a rare photographic look at the beach before there was a Bay Bridge.

Vincent Leggett recounts the stories of African-American waterman families in Shady Side. His portraits reveal the important role the Bay has played in the cultural and economic lives of these families.

And finally, Gabrielle Hamilton writes about the decorative carvings on a quickly disappearing part of Maryland’s water culture—the skipjack. These carvings represent the pride that watermen have in both their craft and their work.

I want to thank all of our authors for their efforts and cooperation in making this issue a reality. And, perhaps this summer, as you relax at the beach, you might just think about the many ways water has been intricately woven into the history and culture of Maryland.

*Barbara Wells Sarudy*  
Executive Director

*Front cover: Robert and Letitia Walker on Ocean City’s beach in 1907. Courtesy of C. John Sullivan, Jr. and Henry A. Fleckenstein, Jr.*  
*Back cover: Frank Walter with two ducks. Courtesy of C. John Sullivan, Jr. and Henry A. Fleckenstein, Jr.*



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## Maryland HUMANITIES

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# Waterfowling on the Upper Chesapeake

By C. John Sullivan, Jr.

I am not sure at what age I discovered the pair of old wooden decoys that rested on the hearth in my family's home. I do recall that I paid so much attention to them that my grandmother presented me with my very own decoy while I was still in grade school. It became the focal point of my bedroom in spite of the cowboy motif wall paper.

That first decoy led to a life long avocation. By the age of eighteen, I was accumulating old wooden duck decoys with whatever money I could pull together. And then in 1967, R. Madison Mitchell, Jr. moved into an office next to mine. At that time, Mitchell's father, R. Madison Mitchell, was the most famous living decoy carver in the Upper Chesapeake region. He had learned his craft from an earlier generation of carvers in Havre de Grace. Mitchell quickly recognized my passion for antique decoys and realized that I would pay more for the old ones that came into the shop for new paint than I would for the new ones. My collection of historic decoys grew rapidly.

But merely having a large accumulation of old blocks of wood was not enough. I realized that I had grown to love the history of these wooden fowl and the stories they could tell. Hand carved wooden duck decoys were an important part of the history of the Upper Chesapeake Bay, and I needed to know who carved these early birds, how different styles had evolved and were passed down, and who had used them.

Both Native Americans and European explorers recognized that the Chesapeake was a region rich in fish, game, and fowl. A 1681 survey noted a "Duck Island" in the Gunpowder River; the origin of its name is obvious. In 1802, Richard Colegate sold twenty-four acres on Gunpowder Neck, known as "Colegate's Fowling Ground," and soon, gunning clubs were being formed on the best fowling grounds. The earliest known duck hunting club, the "Maxwell's Point Gunning Club," was established in 1819 by a group of Baltimore City gentlemen. The one hundred and eighty acres they purchased included Maxwell's Point, which juts into the Gunpowder River from the Gunpowder Neck; it was an ideal location for harvesting fowl.

The necks of Harford and Baltimore counties enjoyed a reputation as a prime waterfowling location. The waters surrounding these necks,

with their numerous coves and guts, and the Susquehanna Flats, were ideal nesting and feeding grounds for the abundant flocks of fowl. Lush beds of wild celery grass thrived in these shallow waters. The grass fed ducks acquired a flavor that was unique to the Upper Chesapeake Region, and their reputation quickly spread.

Different methods of gunning developed dependent upon the shooter's location and means. On the Susquehanna Flats, the broad, shallow expanse of water where the Susquehanna River and the Chesapeake Bay converge, the sinkbox was the preferred method. A sinkbox was a wooden platform with a coffin-shaped box sunken into its center. The platform was surrounded by a wooden frame covered with muslin or canvas sheeting. The shooter would lie concealed in the box. Depending upon his weight, a number of cast-



*Samples of decoys used on sinkboxes. The decoy in the lower left is cast iron for weighing down the sinkbox. The remaining decoys, wooden and flat bottomed, were placed on the cloth covered outer frame. Courtesy of C. John Sullivan, Jr.*

*A sinkbox in use. The hunter sat in the submerged box, while the iron decoys close to him help to keep the top of the box at water level. Wooden decoys floated in the water all around to further the illusion. Courtesy of C. John Sullivan, Jr.*



iron sinkbox decoys would rest upon the platform, so that the top of the box was at water level. To further disguise the gunner, wooden wing ducks—flat-bottom duck decoys two to three inches in thickness—would be placed upon the cloth-covered outer frame. The sinkbox would then be surrounded by a “rig” or grouping of wooden duck decoys numbering as high as three hundred. The rigs of decoys would often be branded with the owner’s name, the gunning club’s name, or the name of the sailing scow which held the license for the sinkbox.

In their heyday during the late nineteenth century, about fifty sinkbox rigs operated out of Havre de Grace on the Susquehanna Flats. Shooting was allowed only on Mondays, Wednesdays, and Fridays. By this time, the state and county regulations were so stringent that duck shooting passed almost exclusively into the hands of two classes of men—professional gunners (market hunters) and rich sportsmen from Baltimore, Philadelphia, New York, and New England.

The sinkbox was a controversial device. Hunters loved it. In Henry Keen and Joel Pusey’s personal gunning log, they recorded a good day of sinkboxing on November 19, 1926: 712 canvasback ducks killed. Naturalists despised it. Ferdinand C. Latrobe wrote in the *Maryland Conservationist*, “The sinkbox is in reality a floating blind. It is nothing more than an anchored box or coffin with hinged flaps to keep the water from invading it. It is a wholesale murdering sort of thing and has little ‘sport’ about it.”

Another highly effective gunning method used by the gentlemen of the clubs was “tolling.” The earliest histories of duck shooting described this deadly tactic. The gunners would hide in the marsh grasses along the shore while their “dog man” would toss an object to a playfully trained dog. The dog would prance along the shoreline with his “toy” in his mouth; writers recommended that a bushy tailed dog was best for this sport, and a dog red in color was of great advantage. The curious fowl could not resist making a closer inspection of these antics on the shore. They would swim in for a better view not anticipating the waiting ambush. Canvasback and redheads were the easiest species to tole.

Below the Susquehanna Flats, on the rivers and coves that surrounded the necks in Harford and Baltimore counties, “pass shooting” became the popular method of duck hunting. This method placed the gunner on the shore in line with the flight pattern of the ducks. As the fowl “traded” or flew from one feeding or resting ground to another, the fowler would take his shots. In a variant, “bar shooting,” the gunman would be on the

sand bars which reached into the water from the shoreline. Both of these positions often required overhead shooting, which was extremely difficult. Hunters often preferred one method over another; Henry Weld in an 1883 letter said that, “Some of us, especially I, am devoted to the bar shooting and would sooner kill one overhead than three over decoys.”

A close relative to these methods was “point shooting,” placing the gunners out on the point of land where the ducks flew fast and high. These methods often demanded a large-bore shoulder gun; “fowling pieces” or shotguns of four-gauge were not unusual. The opening at the end of a four-gauge is approximately one inch in diameter, and a typical four-gauge gun would weigh twenty pounds while today’s favorite, the twelve-gauge shotgun, weighs approximately six pounds.

The sportsman, the gunning clubs, the gunning scows, and the market gunners all needed decoys to lure wary fowl, and this demand spawned a sizable industry of carvers in the Upper Chesapeake. Native Americans had been the first decoy makers. They styled marsh





*A hunter who killed two swans. Note the large size of the shotgun used, the wooden decoys in the foreground, and the ever-present bay retrievers. Courtesy of C. John Sullivan, Jr.*

grasses into the form of ducks and then stretched feathered skins over the form. The creators of the first wooden decoys are unknown, but their lures were in use by the early 1800s.

By the mid-nineteenth century, a distinctive decoy style had evolved in the Upper Chesapeake. Most decoys from this area are full bodied, round-bottomed birds designed to ride well and right themselves in the water in all varieties of weather. Chesapeake carvers predominantly created canvasbacks, bluebills, and red-heads. The Upper Chesapeake style of decoy carving has two distinctive subtypes: one from the Harford

County side of the Flats and the other from the Cecil County side. The Harford County, or Havre de Grace style, has an upswept tail with no defined shelf for the neck to rest upon. The Cecil County, or North East River style, has a paddle tail emerging straight from the rear of the decoy and a distinct shelf upon which the neck rests. The earliest examples of the Havre de Grace style are attributed to John Holly, while the Cecil County style is attributed to John B. Graham.

John "Daddy" Holly lived in Havre de Grace from his birth in 1818 to his death in 1892. It was here that Holly and his family perfected their decoy style. While some of Holly's earliest work exhibited a shelf and

well defined tail, he quickly eliminated both because of the high demand for decoys. Holly's style of carving accomplished the desired form more quickly without slowing down to shape the unnecessary shelf and paddle tail. As contemporary carvers attest, the sleek, racy lines of a Holly bird are more easily and quickly shaped than their counterparts from across the Flats. The Hollys produced huge rigs of decoys, and their decoys wear the brands of gunners from Long Island to the Carolinas. The Holly family created decoys, gunning boats, sinkboxes, and art from the early 1800s until the 1920s.

Across the Susquehanna Flats in Charlestown, Cecil County, John B. Graham came from a family who worked with wood. His grandfather, William Graham, was a cabinet maker and undertaker, as was his father, Zachariah. John followed in the family business. And, boat building and duck decoy carving were logical additions as waterfowling grew in popularity. Graham's decoys, like Holly's, were to become the standard on which other artisans based their carvings.

Students of these historic fowl have grown to truly appreciate the talent of the Hollys, the Grahams, and other folk artisans. Each decoy was carved by hand—hatchets roughed out the bodies, draw knives and spoke shaves smoothed their lines, and carving knives made from retired straight razors created the detail of the heads.

The decoy carvers were accomplished in their art of deception. The great flocks of migrating fowl began to diminish as the gunners became increasingly proficient in their harvests. As early as 1832, J. J.



*The duck hunting party of Henry C. Weiskittel (second from left) displaying the results of their day. Courtesy of C. John Sullivan, Jr.*

Sharples noted that "the number of fowl on [the] Chesapeake Bay was then decidedly less than in years past." In the 1870s, George B. Grinnell estimated that as many as 15,000 canvasbacks were shot *daily* on the Bay to supply demand for the succulent birds in area markets and restaurants.

Over the last one hundred and fifty years, great strides have been made in conserving native waterfowl, and Maryland was one of the leaders in enacting legislation to preserve this natural resource. Beginning in 1842, the state began regulating waterfowl hunting.

In contrast, the federal government was relatively late in trying to regulate waterfowling. It was not until 1913 that the first federal law, the Weeks-McLean Act, prohibited spring shooting of waterfowl. This legislation paved the way for the 1918 Migratory Bird Treaty, which superseded all state legislation, and from the day of its passage, the work of rebuilding this natural resource began nationwide.

The exceptional effectiveness of the sinkbox and the increasing awareness of early environmentalists led to increasingly stricter federal waterfowling regulations. A 1935 proclamation issued by President Franklin D. Roosevelt outlawed the sinkbox, the mainstay of Chesapeake waterfowling. The elimination of the sinkbox caused great turmoil among the gunners who employed the device. It was such a serious blow because it was impossible to secure a stationary blind on the Susquehanna Flats otherwise, and the sinkbox was simply the most successful of all means of waterfowling. The *Havre de Grace Republic* greeted the opening of the



hunting season with a gloomy headline: "Only a few gunners try their luck for ducks on the opening day of the 1935-36 season." The State Game Division reported an estimated quarter million ducks in the vicinity of the Susquehanna Flats on that opening day.

Little is left of the glory days of waterfowl hunting on the Upper Chesapeake. Few are left who can carry on the oral tradition. Very few logs and journals survive with the

details of duck hunting. And, even fewer photos survive with their revealing look into the past. What is left are the hand carved wooden decoys. We can pick up a piece of wood that tells us, by its style, that it was carved in Havre de Grace by John Holly or one of his sons. We can turn it over and it tells us by its brand that it was used by the Carrolls Island Gunning Club or the San Domingo Farm Club. They tell us much, but leave so much more to learn about Maryland's waterfowling history.



C. John Sullivan, Jr. is the Supervisor of Assessments for Harford County and a widely recognized expert on the subject of decoys. He is the author of *Waterfowling: The Upper Chesapeake's Legacy* and *Robert F. McGaw's Chronicle of Letters*, and co-author of *Captured in Wood: An Album of Decoys from the Havre de Grace Decoy Museum*. Mr. Sullivan has been a consultant to the Maryland Historical Society, the Ward Museum of Waterfowl Art, and the Havre de Grace Decoy Museum regrading their decoy collections. His articles have also appeared in *Decoy Magazine* and *The Canvasback Magazine*, and he is a contributing editor to the latter.

# Ocean City in Black and White:

## A Special Maryland Revisited

By C. John Sullivan, Jr.

Photos from the Collection of C. John Sullivan, Jr. and Henry A. Fleckenstein, Jr.

Long before my first sight of the beach, William Walker's family had discovered the joys of Ocean City in the early twentieth century—not the joys of arcades or boardwalk amusements, but the natural joys of the surf, sand, fish, and fowl.

The Walkers' journey from Washington to Ocean City was much more complex than today's trek on Highway 50. On their 1912 trip, the Walkers left Washington "on 12 o'clock express" for the B&O's Camden Station in Baltimore.

"After waiting about an hour in Camden station I walked down to Light Street and boarded the boat for Claiborne," a steamship stop west of Easton. "We reached Claiborne at 5:55 p.m. and took



*The Walkers at the Hamilton Hotel, Ocean City, in August 1905.*



*Frank Walker enjoying the beach in the early 1920s.*

the 'Ocean City Special,' on the B[altimore]. C[heseapeake]. & A[tlantic]. railroad. Arrived in Ocean City at 8:30. Walked up Board walk to Cottage and opened it up. Bed by 10 p.m." Although this description of the Walkers' trip is matter of fact, traveling was not without its discomforts: there was no air conditioning, little electrification, and the eastern shore railroad was often referred to as "Bugs, Cinders, and Ashes."

In 1910, William Walker built a cottage for this family on unpaved Baltimore Avenue at Seventh Street. The cottage was named "Romarletta" in honor of his three

children: "Ro" for Robert, "Mar" for Margaret, and "Letta" for Letitia. This served as the Walkers' summer home for many years, with their sojourns usually lasting from mid-June until mid-September.

William Walker loved shooting, not just birds, but photographs as well. While some may find it hard to believe that Ocean City was the site of shore bird hunting, I find it harder to believe that one family took the time to document this important part of Maryland's history in black and white.





*Frank Walker riding in a grocer's wagon. The cottage is "Romaretta," built by William Walker in 1910, which still stands in Ocean City.*



*Dorothy Walker waits for shore birds. Note the wooden decoys in the background.*

*This picture of Frank Walker proves you're never too young to fish!*



*The peacefulness of Ocean City:*



*After hunting shore birds, Frank Walker (left) and his younger brother, Scotty, return with more wooden decoys than birds.*





# The Black Watermen of Shady Side

By Vincent O. Leggett



*Harold Holland worked out of Shady Side harvesting clams, oysters, and crabs. In the off-season, he also built boats. Courtesy of Vincent Leggett.*

Shady Side is a quaint fishing and farming village nestled on a peninsula between the West River and the Chesapeake Bay in southern Anne Arundel County. Native Americans lived in the area long before the arrival of Europeans and Africans; these later-comers have inhabited the peninsula for more than 300 years. In this part of Maryland, with its swampy marshes and marginal soils, former slaves, called "Free Colored," were permitted to own land from the early part of the nineteenth century. The African-American community that formed in this area has adapted and changed with the times, but its cultural life and livelihood have been closely tied to the land and especially the water.

*Waterman Harold Holland harvesting oysters in the Bay. Courtesy of Vincent Leggett.*

Watermen in southern Anne Arundel County areas of Shady Side, Churchton, Deale, and Galesville have historically been leaders in harvesting and processing crabs, oysters, clams, and fish on the western shore of the Bay. However, little is known about the role African-Americans played in the maritime and seafood processing industry, because much of that history is neither recorded nor documented and catalogued neatly in historical societies' files, court records, and other traditional sources.

Black history often rests in unmarked graves or in the oral traditions passed down from one generation to the next. Studying different families from the area gives us insight into the community that lived and worked in the "Swamp," as Shady Side was once known. These family legacies have been washed, wind blown, and

shaped like the jagged coastline which defines Shady Side today.

*The Holland Family:* Harold Holland was one of the most knowledgeable boat builders in the community. His first boat, *Miss Amanda*, was a 43 foot classic wooden "bay built" deadrise boat used for crabbing, oystering, and claming. The boat was built in the yard of his home, which dates back to 1823.

During the winter oyster season, the watermen would dock their craft at Annapolis; the creeks around Shady Side tended to freeze over. Harvesting oysters in cold, raw conditions was tough work, and the watermen would often warm their gloves over the engine exhaust pipes of the boat. It was also a time of constant work. Boat repairs were quick mends, so that crews could keep working. In oystering, you had to make money by Christmas—when consumption was high in the



*Chuck Gross with hydraulic oyster tongs.  
Courtesy of Vincent Leggett.*



urban markets of Washington, Baltimore, and Philadelphia—or it was a bad season.

As with many watermen, boatbuilding was a way to make money in the off-season, and Harold Holland built several. Mr. Holland died in 1979 of congestive heart failure at age 43. The boat he was working on at the time, a pleasure craft named *Swahili*, was finished by his brother, waterman Blake Holland, and brother-in-law, shipwright Bunny Joyce.



*Benjamin Dennis. Courtesy of Vincent Leggett.*

**The Dennis Family:** Jacob Dennis, the first of the family in the area, received his "Certificate of Freedom" in 1824, some thirty-five years before the Civil War. The family became residents of Shady Side and at one time owned 160 acres of farm land fronting on the Chesapeake Bay. The family gained some prosperity from farming, as the 1860 census shows Dennis and his family owning \$1200 in real

estate and \$700 in personal estate. Jacob Dennis' grandson, Julius, remembers the terrible roads in early Anne Arundel County from his driving a cart pulled by two oxen, Bird and Hunna, to take produce to the canning house. Another descendant, Benjamin, is a waterman and is especially knowledgeable about marine engines and catching Maryland's famous Blue Channel Crabs. He owns a classic round stern boat equipped with "squat boards" used to keep the rear of the boat from being submerged under water.

**The Gross Family:** Kendall D. Gross is the head of this enterprising family which has been in the community for generations; several members were pioneers in the seafood business. His grandfather, Clark Gross, was a waterman who worked the the Bay hand tonging for oysters, crabbing, and fishing. Kendall Gross' father, James D. Gross, also adopted the life of a waterman and expanded his business endeavors to include an ice delivery company in the area. James Gross also owned the *P. J. Moore*, an oyster buy boat. Mr. Gross used this vessel to buy oysters from watermen

using smaller vessels right out in the Bay. This arrangement allowed the watermen to continue harvesting the oyster beds uninterrupted and guaranteed the sale of their catch.

Kendall Gross followed in his father's and grandfather's footsteps as a waterman. When he started, he used the traditional drop tongs for



*K. D. Gross. Courtesy of Vincent Leggett.*





*Robert Matthews with boat, the White Whale, docked in Shady Side. Courtesy of Vincent Leggett.*

harvesting oysters, but later converted to hydraulic tongs to speed up the harvest. The family also owns and operates Gross Seafood Company, which is a state-licensed processing plant for oysters, crab meat, clams, and other seafood. Today, they have adapted to the changing times, and parlayed their experience on the bay into a successful marine construction business specializing in bulkheads, revetments, pile driving, and pier construction.

*The Matthews Family:* Robert Matthews is 64 years of age and has worked as a full-time waterman since he was 13. He has owned three boats since 1962. His current vessel is docked at the Matthews homestead on Parish Creek. Their seven gabled home once served as a boarding house for the black watermen working on the Bay. He remembers many of the stories he heard as a child and shares his own experiences with his grandson, David, who is 19 and works beside him crabbing and oystering aboard his current boat, the *White Whale*.

The maritime community of Shady Side represents the largest fleet of workboats owned and operated by African Americans on the western shore of the Chesapeake Bay.

Approximately twenty watermen currently work out of Parish Creek including Galesville's Raymond "Tuck" Fountain, aged 74, and J. R. Gross, who at 30 is one of the youngest carrying on the tradition established by his deceased father, Rodney, and his uncle, Frank Gross. There are countless others in retirement such as Benjamin "Sonny Boy" Brown, aged 84, who first went on the water at age 13 with his father.

But the African Americans in Shady Side participated in many levels of economic life. Not only were they watermen and boat owners, but

they were also boat builders and packing house owners. In addition to Gross Seafood Company, Elsworth Brown formerly operated a packing and shipping business that distributed Chesapeake seafood to as far away as New England. Today, many of the black watermen still dock at Elsworth and Lucille Brown's pier on Parish Creek.

This community of watermen is an integral part of Maryland's maritime history. They struggle against the pressures of urban growth and waterfront development to try to preserve their traditional way of life and sense of community. But some young people are still attracted to the waterman's way of life. Nineteen-year-old Amos Jones of Churchton works on the boat of Captain Robert Evans, also a resident of Churchton. Like his elders in Shady Side, he hopes to own his own boat and prosper from the bounty of the Chesapeake.



Vincent O. Leggett is an Academic Advisor at Anne Arundel Community College and president of the Blacks of the Chesapeake Foundation. He has spent the last 15 years documenting the contributions African Americans have made and are making in the Chesapeake region. His work was recently featured in both the *Washington Post* and the *Baltimore Sun*, and he is currently working on "Black Watermen: Saved by Grace," which documents the rapidly vanishing cultural heritage of the African-American fishing and farming village of Shady Side.



# “Something Extra”

## Traditional Decorative Carvings on Chesapeake Bay Dredge Boats

By Gabrielle M. Hamilton

On a gorgeous fall day in October, I spoke with Captain Wade Murphy of Tilghman Island, a third generation waterman, about the wooden carvings found on his dredge boat. At the harbor a nice breeze blew through the maze of boats. Among them were the dredge boats *Nellie L. Byrd*, *Mamie Mister*, and Captain Murphy's *Rebecca T. Ruark*. All had elaborate carved and painted trailboards painted in brilliant reds, navy blues, and forest greens. On the *Nellie L. Byrd* a gold-leaved eagle incised the waters of the Chesapeake with raptured eyes while bunting furlled in its wake. An expressive eagle figurehead rested in seeming incongruity on the battered wooden vessel *Mamie Mister* while her trailboard's flags flew in the face of difficult times. But, the trailboards of *Rebecca* stood out, glittering the brightest in the sun, for in addition to her vibrant colors she was laden with gold leaf. Captain Murphy explained, “You got to remember that this is something extra.”



*The 1889 bugeye Thos. M. Freeman's trailboards, by an unknown early carver, incorporate leafy scrollwork and a simplified compass rose. Note the small, fanciful figurehead at the left end of the trailboard. Courtesy of Annabel E. Lesh.*

The decorative carvings found on Chesapeake Bay dredge boats are indeed “something extra.” These carvings—colorful, dynamic, and inspired—can be seen as a metaphor for a waterman's attitude toward life. They signal a captain's pride in his vessel, his sense of tradition, and his inseparable connection to the bay. The carvings found on dredge boats encapsulate the regional identity of life on the Chesapeake Bay.

No other region of the North Atlantic has such extensive decorative carvings on workboats. This ornamentation may have continued on Chesapeake Bay dredge boats in part because there was a “form” for decorative carvings but these carvings linger today because of the waterman's sense of tradition, pride, and regional identity. Throughout the nineteenth century, as the vessels that plied the bay “evolved” into faster and sleeker boats, the size and shape of their carvings reflected the vessel's bow and stern shape. The Baltimore flyer and later the Baltimore clipper abandoned the elaborate full figureheads and stern decorations of deep-sea vessels in attempts to gain efficiency and speed. By 1900, the descendant of these vessels, the skipjack, provided a smaller form accommodating more modest carvings. The skipjack's raised and



*This scrolled bilthead, a centuries-old design, adorned the bow of an unknown bay boat, probably between 1870 and 1920. Courtesy of the Chesapeake Bay Maritime Museum; photo by William C. Kepner.*



*This eagle figurehead, from an unknown vessel, was carved into the longhead, a structural member of the bow. Courtesy of Chesapeake Bay Maritime Museum; photo by William C. Kepner.*

elongated knee presented the carver with an ideal shape for decorative trailboards and a simple figurehead.

These carvings have come to so typify Chesapeake Bay dredge boats that for the community of Eastern Shore watermen it seems impossible to picture these boats without their signature trailboards, figureheads, and masthead ornaments. For many watermen these decorative carvings recall those near-mythic days of dredging on the Chesapeake when more than 1,000 dredge boats worked her waters. In 1998, however, only twelve working vessels remained of North America's last fishery fleet under sail, each captained by a man who attempts to sustain his heritage and his family with only marginal harvests.

Of those remaining, the youngest is *Lady Katie* at 43 years, the oldest *Rebecca* at 113. Regardless of their age, the maintenance of these wooden boats requires each captain to come up with nearly \$10,000 a year. Despite the additional expense of the elaborate carvings, skipjack captains continue to ornament their boats based on the traditional dictates that have governed their vocation for more than a hundred years.

With a century of tradition and adaptation, a formula for ornamentation has developed that includes the figurehead, trailboard, quarterboard, stern carving, and masthead ornament; though only the most successful and well-maintained vessels will have all such carvings. Of this formula, a captain will most likely forego the mast-

head figure and subject its design to whimsy rather than tradition; but, a captain will rarely set sail without trailboards. Trailboards, particularly those with patriotic designs, have emerged as an icon for a skipjack and for the entire dredging community. This iconographic role of the trailboard was emphasized by Captain Russell Dize's comment: "To me, trailboards make a skipjack a skipjack."

The waterman's keen sense of tradition has sustained the use of trailboards through generations of skipjack captains. Dickie Webster, who has captained *Caleb W. Jones* since 1969, recalled that when he purchased his workboat the previous captain had kept the "boards," something that was not usually done. Captain Webster's father, former captain of *H. M. Krentz*, told Dickie that his boat needed trailboards. After several attempts, Dickie and his father finally convinced their Deal Island neighbor, Dewey Webster, to carve the needed boards.

Webster apparently considered his work more of a hobby than a profession, not unlike the men who carve today. In fact, many Chesapeake watermen do elaborate carvings, often of figureheads, decoys, and occasionally a family seal, though these figureheads will rarely see the bow of a boat. Like Dewey Webster, these men usually don't consider themselves folk artists and cringe at the suggestion that they are carvers. They are watermen first; anything else is merely a hobby. Perhaps carving the occasional figurehead or decoy affords a connection to the bay, particularly for older watermen who may find themselves "dry-docked." Said Dewey Webster about the experience of carving: "I guess I do it because I like to look at a job after I finish it."

Making trailboards requires simple tools: a knife and occasionally a chisel. If the carver has a gift for drawing, he may draw a freehand design on the board. The wood is then incised or carved out with the



*Patriotic motifs on the 1901 Deal Island sloop Wm. S. White's trailboards foreshadow Dewey Webster's designs. The owner removed the trailboards and hung them on his shed as a reminder of his vessel. Courtesy of Annabel E. Leshner.*



*A rare Chesapeake figural carving, the masthead figure of the 1883 bugeye Lottie L. Thomas is attributed to a St. Mary's County African American named "Cook." It may have been based on the traditional figure of Alwilda, "the female pirate." Courtesy of the Maryland Historical Society.*



vessel's name. Dewey Webster distinguished his trailboards by a distinct bunting-and-leaf pattern, followed by the vessel's name, an eagle behind a shield, and always three cannon balls.

It is possible that other carvers developed particular styles, but we know little of these men since very few signed their work. Dewey Webster's distinct design so changed the look of trailboards that today almost all carving designs found on the bay exhibit the patriotic design motifs that Webster used. The trailboard with eagles, flags, and cannons is most often finished with an eagle at the bow.

The tradition of ornamenting Chesapeake Bay dredge boats exposes a "hierarchy" of sorts among the community of dredge boat captains; one in which the skipper with the most talent as a captain, the most able skipjack, and the keenest competitive edge is also found with the most appealing and well kept carvings. Skipjack captains recognize this "hierarchy" and expect to find attractive carvings only on the most able dredge boats as carvings mirror the condition of the boat. To ornament lesser boats elaborately would be like "putting mink on a washing machine."

Not only do carvings indicate the care a captain will lavish on a dredge boat, but in some senses carvings offer another way for captains to legitimately compete with each other. Since most of the Chesapeake's bottom is considered common ground, competition for that mythic catch thrives and may be heightened by the bay's current condition. Since most captains aggressively compete with each

other for these shrinking dredging grounds, well-maintained carvings remain a physical dramatization of those extra bushels hauled in or a particular oyster bed that went undetected by other captains.

This sense of competition extends to decorative carvings as watermen note the varying degrees of workmanship found, as well as the expense involved. Captains prefer to use the more expensive gold leafing on trailboards as a way to reflect the vessel's name and showcase a successful season. In generations past the gold masthead ball may have indicated a vessel that had been paid off; today this is not necessarily the case. After a prosperous season of dredging a captain may revarnish painted trailboards as often as three times in the summer and may have his carvings re-gilt every few years.

Some captains also add carvings to the design "formula" in a literal demonstration of "show-boating." When Captain Emerson Todd owned *Rebecca* he added nameboards to the stern and even gold-leafed "number plates" for the yawl boat. The yawl boat, which pushes the dredge boat through the water, takes a beating even on mild days. Imagine dredging in the wake of *Rebecca* and seeing those gold-leafed plates on her yawl boat. With no covert pride, Captain Emerson boldly demonstrated his outstanding vessel as well as his abilities to captain her. When Captain Wade Murphy purchased *Rebecca* he was clearly aware that he bought all the duties and responsibilities of maintaining a legendary dredge boat ornamented with carvings rich in history.

Captain Murphy's home is not unlike Captain Dickie Webster's, as both dedicate considerable space to the family history of dredging the bay for oysters. Carvings from vessels now derelict hang among the melange of photos, ship's models, and newspaper articles about races won. All are assembled into something that one waterman referred to as a "skipjack shrine." Typical of skipjack captains, these "shrines" may also include the decorative carvings from the boat which the captain presently skipjacks, removed from the vessel during the off-season. Junior Willing, former captain of the now-derelict *Amy Mister*, muses about opening a "museum" in his work shed where he maintains *Amy's* old trailboards as well as carvings from other family-owned vessels.

In a similar demonstration of regional identity, Captain Russell Dize will hang the trailboards of *Kathryn* in his dining room during the off-season. Not only does this protect *Kathryn's* boards from further damage from the summer sun, but it also defines Kathryn as one of the family. This act seems more than appropriate since





*A fanciful sea creature—perhaps a fish, dolphin, or gull—from the Preston Lewis, built in 1902. Courtesy of the Chesapeake Bay Maritime Museum; photo by William C. Kepner.*

Kathryn, along with Dize's skill as a skipjack captain, are responsible literally for putting food on the table. That these boards make their way to the dining room, a room where guests are often invited, identifies the family as watermen to outsiders while it simultaneously reinforces the family's self-identity.

A skipjack's carvings reflect the seemingly natural order of the bay when oyster harvests were plentiful and the living a man could earn dredging was more than respectable. Today, with increasing pressures from pollution and suburban sprawl, the bay's harvests are at record lows and the living a man can earn has decreased greatly. Skipjack captains are not the only ones aware of the current state of the Chesapeake Bay and its impact on watermen. The Chesapeake always has held romantic appeal for tourists and collectors of maritime art, and with the decline of the bay the scramble for a piece of maritime history has begun. Collectors bid top dollar for decorative carvings and the impact of this is beginning to be felt within the community of watermen. Objects long appreciated for their sense of connection, heritage, and use value now are being snatched up by

collectors who often see carvings only in terms of aesthetic appeal and increased market value.

Collectors persistently approach skipjack captains for the carvings found on their workboats, fully aware that these men could use the money. At one time the former captain of *Nellie Byrd*, William Todd, was offered \$300 for her eagle head, but he declined the offer for he felt the carving belonged to the boat. These days watermen recognize that collectors and tourists place more value on decorative carvings than on the dredge boats themselves.

Obviously, antique dealers and collectors, institutions such as museums and art galleries, and even

studies like this one, will influence the way watermen view their carvings. But what makes traditional carvings special or extra is not their aesthetic appeal alone, for that approach distances these objects from their human connection and original use. What makes decorative carvings something extra is their inseparable connection to the community that works the water, and the volumes they speak to us about the men who work the Chesapeake Bay on dredge boats ornamented with tradition and pride.

*Editor's Note: This article complements an exhibit at the Chesapeake Bay Maritime Museum, "Monsters, Myths, and Maidens: Watermen and their Workboat Carvings," which continues until the end of April. The exhibit was funded in part by a grant from the Maryland Humanities Council. An earlier version of this article appeared in the magazine of the Museum, The Weather Gauge.*



Gabrielle M. Hamilton holds a Master's degree in American Studies from Utah State University, and a Bachelor's degree from St. Joseph's University. She is currently a contract folklorist in New York, having served as a research specialist at the National Museum of the American Indian, Smithsonian Institution. Her research interests include maritime and Native American folklore, as related to the repatriation of Native American Sacred Objects. Ms. Hamilton conducted the research for this article as an intern at the Center for Chesapeake Studies at the Chesapeake Bay Maritime Museum.

# Humanities in Maryland

## From the Resource Center

The following videos may be borrowed from the Maryland Humanities Council's Resource Center. For further information, call Polly Weber at 410-625-4830.

### **Havre de Grace: A Trip Through Time**

Highlights the charm of Havre de Grace, a historic and commercially enterprising town located at the confluence of the Susquehanna River and the Chesapeake Bay.

### **Chesapeake Horizons**

Scrutinizes the problems of the Chesapeake Bay and the ways in which these problems are being solved.

### **A Road on the Water: The Susquehanna and Tidewater Canal**

Explores the history of this important transportation link.

### **On Board the *Morgan*: America's Last Wooden Whaler**

Tours the *Charles W. Morgan*, a ship which hunted whales for their oil over a hundred and fifty years ago.

### **Rachel Carson's *Silent Spring***

Tracks the life of an influential environmentalist who revealed the effect pesticides had on humans and their environment.

## Money Available

Nonprofit organizations and community groups are eligible to apply for grants from the Maryland Humanities Council. Staff members will help you plan programs and work on grant applications. To receive a copy of our grant guidelines, call or write the Council (the address and phone number are on the back cover) or retrieve them from the Council's homepage located at <http://www.mdhc.org>.

The Council awards two types of grants: minigrants (\$1,200 or less) and regular grants (\$1,201 to \$10,000). Minigrants must be submitted at least six weeks before your project begins; there are no set deadlines for minigrants. Regular grants must be submitted by the following deadlines for consideration:

First Draft	Final Draft	Decision Date
June 15, 1999	August 13, 1999	September 18, 1999
October 15, 1999	December 10, 1999	January 22, 2000

PLEASE NOTE: We have recently revised our grant guidelines; copies may be obtained from our website or by calling the Council. Proposals using the old form cannot be accepted.

## Maryland Humanities Council Board

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# Interactive Humanities — We need YOU to be involved!

## Help us celebrate Maryland's Holidays!

We want *your* help to make *Maryland Humanities* a success. Our November 1999 issue will explore holidays in Maryland, and we need your recollections, memories, stories, and photos about holidays you have experienced in Maryland.

Any and all holidays are eligible: Christmas, Hanukkah, Thanksgiving, Fourth of July, Lunar New Year, Memorial Day, Kwanzaa, Labor Day, "I am an American" Day, Nochebuena, Defender's Day, Easter, Cinco de Mayo, or any other holiday (and there are lots more!). The stories can be happy or sad, inspiring or

poignant. No story is unimportant, as the humanities encompass all of our histories and our cultures.

Simply print or type your story and send it to Stephen Hardy, Managing Editor, *Maryland Humanities*, Maryland Humanities Council, 601 North Howard Street, Baltimore, Maryland 21201. All stories must be received by August 1, 1999, and include your name, address, and daytime telephone number. Your submission becomes property of the Maryland Humanities Council, and will be used as space permits. Photos will be returned.



## The Hunt Is On . . .

## For Maryland's Treasures!

The Maryland Commission for Celebration 2000 invites *you* to join in a statewide treasure hunt! This treasure hunt isn't in search of gold and jewels—it's in search of all the rare and wonderful things that make Maryland special. Throughout 1999, the Commission for Celebration 2000 will be identifying and recognizing the state's most significant historical resources through the "Save Maryland's Treasures Program."

Citizens across the state are asked to nominate sites, structures, documents, and objects that are historical treasures as part of Maryland's millennium celebration. All nominated treasures will be posted on the Maryland Commission for Celebration 2000 website. From April through December, one nomination will be singled out of all the submissions and featured as

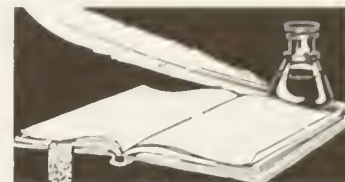
the "Treasure of the Month." Nominators of a winning "Treasure of the Month" will receive statewide press coverage for their Maryland Treasure. Endangered treasures of statewide significance may be eligible to receive funding.

This is an all ages activity—please participate! We need you to join us in celebrating the past that has shaped who we are as a community and as a state. Treasure Hunt posters and nomination forms are available from the Maryland Commission for Celebration 2000 offices located at 80 Calvert Street, Room 314, PO Box 466, Annapolis, MD 21404-0466 and at [www.Maryland2000.org](http://www.Maryland2000.org). To learn more about Maryland Commission for Celebration 2000 activities call 1-877-MD2-0001 or visit their website.



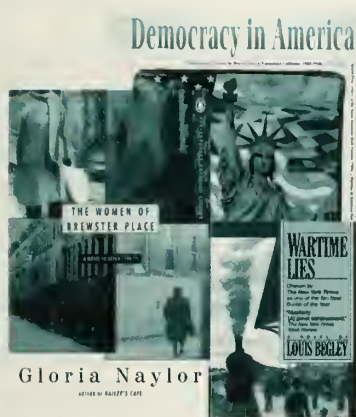
# New Board Members Sought

The Maryland Humanities Council seeks new members for its board of directors. The board is balanced between academics and lay persons, as well as by gender, geography, and ethnicity. MHC board members raise awareness of and money for the Council's operations and determine all grant awards. Each member serves a four year term, with two possible one year renewals, and is expected to attend the Council's three board meetings per year. Board members must be residents of Maryland. If you are interested, please submit an application letter detailing your interest in the humanities, along with a complete resume or vitae. Letters should be received by July 31, 1999 for consideration for the 1999-2000 fiscal year.



**MARYLAND  
HUMANITIES  
COUNCIL**

## FREE Reading Discussion Programs



The Maryland Humanities Council sponsors a statewide Reading/Discussion Program that is available to libraries, senior centers, correctional institutions, and other nonprofit organizations. The Council loans the books to be used and provides a scholar to lead the discussions; the sponsoring institution only has to provide a meeting place and recruit at least 15 participants.

Currently, the Council offers three themes. *Family* explores the rich meanings of the family through works such as Gloria Naylor's *Women of Brewster Place*, Louis Begley's *Wartime Lies*, and Marilynne Robinson's *Housekeeping*. *American Poets* ponders the themes that poets such as Walt Whitman, Robert Frost, Langston Hughes, and Sylvia Plath have used in their writing. *Democracy in America* features excerpts from Alexis de Toqueville's writings on American democracy, as well as other contemporary views from such nineteenth century figures as Frederick Douglass, Elizabeth Cady Stanton, Horace Greeley, and Ralph Waldo Emerson.

We are pleased to announce the forthcoming Reading/Discussion Programs:

West Library, Eastern Correctional Institution (Somerset County), *Democracy in America*, April 7, 14, 21, 28, May 5 and 12. June Brittingham, Coordinator, 410-651-9000 x4503.

Greater Homewood Adult Literacy Program (Baltimore City), *Family*, April 29, May 6, 13, and 20. Elizabeth Holden, Coordinator, 410-889-7927.

Carroll County Public Library (Carroll County), *American Poets*, April 28, May 5, 12 and 19. Lois Leasure, Coordinator, 410-876-6018.

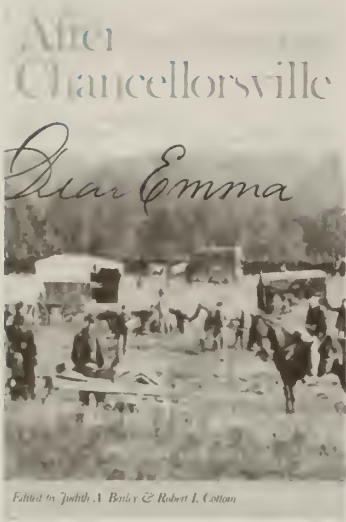
Western Howard County Senior Center (Howard County), *American Poets*, Spring 1999. Betty Frey, Coordinator, 410-313-5440.

South County Senior Center (Anne Arundel County), *Family*, June 11, 25, July 9, 23, August 6, 1999. Sharon Poet, Coordinator, 410-222-1927.

Montgomery County Public Library—Rockville (Montgomery County), *Democracy in America*, October 1999. Jane Glisenan, Coordinator, 301-217-3802.

If you are interested in participating, or just need more information, please do not hesitate to contact the coordinator at the phone number listed, or Belva Scott at 410-625-4830.

# New on the Maryland Bookshelf



## *After Chancellorsville: The Civil War Letters of Private Walter G. Dunn and Emma Randolph*

Edited by Judith A. Bailey and Robert I. Cottom

Judith Bailey and Robert I. Cottom have edited the letters between Walter Dunn, a private in the Union Army, and his distant cousin, Emma Randolph. Dunn is wounded at Chancellorsville, and recovers in a Baltimore hospital. He remains in Baltimore for the rest of the war. Their correspondence gives a fascinating view of wartime Baltimore, details life on the New Jersey homefront, and reveals the story of a budding romance.

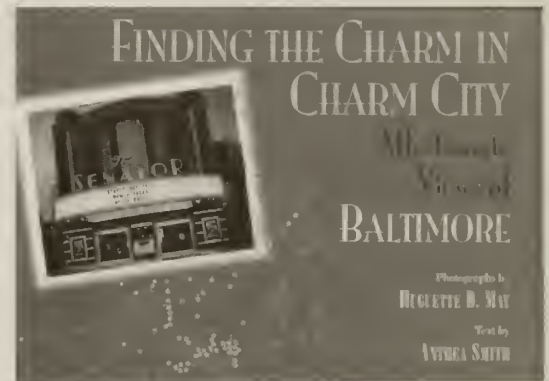
*Judith Bailey is an elementary school teacher and writer in Centreville, Virginia. Ric Cottom is the Director of Publications at the Maryland Historical Society, and co-author of Maryland in the Civil War: A House Divided.*

## *Finding the Charm in Charm City: Affectionate Views of Baltimore*

Photographs by Huguette D. May; Text by Anthea Smith

Huguette May and Anthea Smith capture a side of Baltimore that we often do not notice, but is in plain sight. The photos capture the "charm" in the everyday landmarks of the city, whether the Bel-Loc Diner, the Arbutus Poodle Salon, or the now-vacant Pikes Theater. The descriptions accompanying the photos blend human stories with historical details, creating a book which demonstrates the authors' love for Baltimore.

*Huguette May is an award-winning artist and professional photography service owner. Anthea Smith resides in the Hampden section of Baltimore and is also an award-winning artist.*



## *Stealing Freedom*

By Elisa Carbone

Elisa Carbone crafts an engaging story about a young woman who escapes from slavery in the mid-1800s. This fictional account of Ann Maria Weems is based on a true story, and reveals the many sides and facets of the life of a Maryland slave. The story follows Ann from living with her family on a plantation, to being a lonely housemaid, to undertaking a dangerous trip on the Underground Railroad to steal her freedom back.

*Elisa Carbone resides in Montgomery County and is an adjunct faculty member of the University of Maryland University College. She is also the author of Starting School with An Enemy.*



*The Black Panther Party [Reconsidered]*

Edited by Charles E. Jones

Charles E. Jones has edited a volume of essays authored by both scholars and former members of the Black Panthers. This six part book explores the context for the rise of the Black Panthers, reflections of rank and file members, the organizational dynamics, the gender dynamics, the party's decline, and finally, its legacy. One chapter contains revealing excerpts from the daily diary of Steve D. McCutchen during the first year he was a party member in Baltimore.

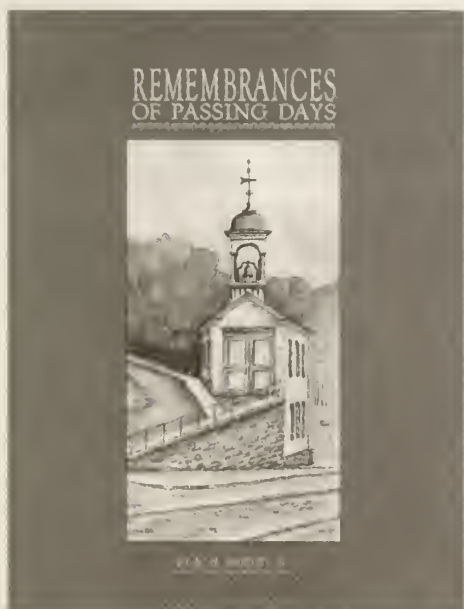
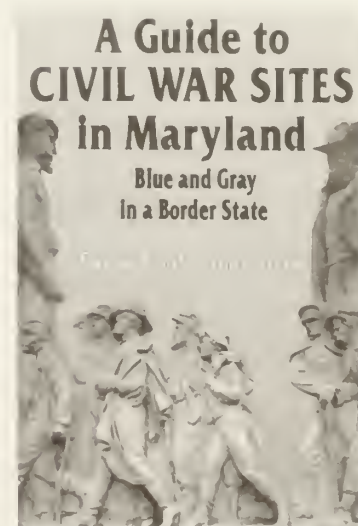
*Charles E. Jones is founding chair and associate professor of African-American Studies at Georgia State University in Atlanta. His research interests focus on African-American politics.*

*A Guide to Civil War Sites in Maryland: Blue and Gray in a Border State*

by Susan Cooke Soderberg

Susan Cooke Soderberg catalogues the many Civil War sites in Maryland. The sites are described and their importance and role in the war are explained. Detailed maps and directions, as well as an appendix of biographical sketches, add to the usefulness of this book.

*Susan Cooke Soderberg is a free-lance writer and historian living in Germantown. She is the author of three books, and her research interests focus on the political and social effects of the Civil War.*



*Remembrances of Passing Days: A Pictorial History of Ellicott City and Its Fire Department*

by B. H. Shipley, Jr. as told to William K. Klingaman

B. H. Shipley, Jr. traces the history of the Ellicott City Volunteer Fire Company from its creation in 1888 to the present. The volume is illustrated with over 125 photographs and maps, and traces how the fire company changed and grew along with the city. And, while telling the story of firefighting, it also paints a fascinating picture of the social and political history of this mill and railroad city.

*B. H. Shipley, Jr. is a life-long resident of Ellicott City and a director of the Howard County Historical Society. He has been involved with the Ellicott City Volunteer Firemen's Association for almost fifty years.*



# Maryland's History Day

The Maryland Humanities Council is pleased to be one of the sponsors of Maryland's History Day Program. The Maryland state contest will be held on April 17, 1999 at the University of Baltimore. Here, students who have distinguished themselves at the school and regional levels of competition will show what they have learned from their research. This year's theme, "Science, Technology, and Invention in History," has engaged more than 2,000 middle and high school students across Maryland as they researched and explored historical topics.

Maryland's History Day is the state affiliate of National History Day, which is the leading history education program in the United States. Each year more than 600,000 students nationally in grades six through twelve learn how to study the past by "doing" history. They communicate their results, whether accomplished individually or in a group, through museum-style exhibits, multimedia documentaries, original dramatic performances, or traditional research papers. At a series of competitions, ranging from school-level history fairs to the national contest held each June at the University of Maryland College Park, students demonstrate their knowledge to educators, historians, archivists,



*Sarah Hobbins, Tanisha Bynum, and Tiffany Smith, from Laurel High School, prepare for their historical performance on the migration of artists during the Harlem Renaissance at Maryland's History Day 1998. Photo by Melissa Grimes-Guy.*

museum professionals, and the general public. These young historians gain recognition and critical feedback at competitions, while the public learns about the past. This year's national competition will be held June 13-17 in College Park.

Maryland's History Day Program is headquartered in the University of Baltimore's Public History Program. In addition to the Maryland Humanities Council, generous support from Columbia Gas of Maryland and the University of Baltimore has allowed the state program to grow. Anyone who wants more information or is interested in participating during the 1999-2000 school year is encouraged to contact the Maryland state coordinator, Rachel Brubaker, at 410-837-5296, or visit the website at [www.ubalt.edu/www/lehs/md\\_history\\_day.html](http://www.ubalt.edu/www/lehs/md_history_day.html).

In the words of a Maryland high school teacher, History Day is "a real historical experience." Parents echo the sentiment, saying the program is inspirational. And a group of Baltimore County middle school students, whose efforts were selected to represent Maryland at the national contest this past June, said their research has changed the way they look at history: "At first, you think history is kind of boring, but after doing [the] project, you realize it could be about anything . . . History is fun."



*The Exhibit Hall at Maryland History Day 1998. Photo by Melissa Grimes-Guy.*

## Calendar of Humanities Events

The following programs are receiving funds from the Maryland Humanities Council. Council programs are made possible through major support from the National Endowment for the Humanities, Maryland's Division of Historical and Cultural Programs, corporations, foundations, and individuals. Since times and dates are subject to change, please contact the project director to confirm these details before attending any event. A monthly calendar is available on our website at [www.mdhc.org](http://www.mdhc.org).

### Exhibits

Through April 26      **Witness for Nature: The World of Rachel Carson**

Exhibit explores the writings and philosophy of Rachel Carson, author of *Silent Spring*, the book that increased environmental awareness in this country and abroad.

Location: LeMay Gallery, The Ward Museum of Wildfowl Art, Salisbury  
 Contact: *Samuel Dyke, 410-742-4988*  
 Sponsor: The Ward Museum of Wildfowl Art

Through April 28      **Monsters, Myths, and Maidens: Carvings**  
**Watermen and Their Workboat**

Exhibit examines the important role that decorative boat carvings have played in the lives of the watermen who use them and the craftsmen who created them.

Location: Chesapeake Bay Maritime Museum, St. Michael's  
 Contact: *Peter Leshner, 410-745-2916*  
 Sponsor: Chesapeake Bay Maritime Museum

April–May      **Park Heights: Lives Along an Avenue**

Exhibit displays photographic portraits from the diverse communities living along Baltimore's Park Heights Avenue.

Location: Baltimore City Courtyard Gallery, City Hall, Baltimore  
 Contact: *Amy Bernstein, 410-466-1292*  
 Sponsor: University of Baltimore

**The Storm Is Passing Over**

Traveling exhibit tells the story of Maryland's African-American musicians and their music in the century following Emancipation. An online exhibition will be available through the Peabody Institute's website.

April 1–May 27      Location: Frostburg State University, Frostburg  
 June 3–July 29      Location: Howard University, Washington, DC  
 August 1–September 10      Location: Academy of the Arts, Easton  
 September 15–October 29      Location: University of Maryland Eastern Shore, Princess Anne  
 Online exhibit      Location: [www.peabody.jhu.edu/archives/storm](http://www.peabody.jhu.edu/archives/storm)  
 Contact: *Elizabeth Schaaf, 410-659-8257*  
 Sponsor: Peabody Institute of the Johns Hopkins University



## Programs

July 1999–  
June 2000

### Maryland Synagogue Project — Traveling Panel Exhibit

A traveling panel exhibit will examine historic Maryland synagogues between 1845 and 1945 and how they reflect the social, economic, religious, and geographic development of Jewish communities.

Location: Various Maryland sites

Contact: *Melissa Martens, 410-732-6400*

Sponsor: Jewish Museum of Maryland

Through  
December 1999

### Colonial Capitals of the Chesapeake: Jamestown and St. Mary's City

Exhibit traces the evolution of two seventeenth-century colonial capitals, St. Mary's City and Jamestown, revealing their similarities and differences, and assessing the impact of political, economic, and social forces of the day.

Location: Exhibition Gallery at Historic St. Mary's City Visitor Center

Contact: *Silas Hurry, 301-862-0990*

Sponsor: Historic St. Mary's City Foundation

Through  
May 2000

### Fashionable, Functional, and Frugal: Modernist Design in Everyday Objects, 1930–1945

Exhibit explores the infusion of modernist design into everyday life through appliances, furniture, tableware, and textiles, and places it in historical context.

Location: Greenbelt Community Center

Contact: *Katie Scott-Childress, 301-345-4546*

Sponsor: Friends of the Greenbelt Museum

### Bygone Baltimore — A History of Our City and Its Development from 1729 to the Present

Lecture by Mr. Wayne Schaumburg uses slides to illustrate Baltimore's history from its days as a tobacco town to the recent urban renaissance, highlighting a wide variety of people, places, and events.

April 13

7:45 PM

Location: Kensington Community Center

Contact: *Frank O'Donnell, 202-785-9625*

Sponsor: Maryland Humanities Council  
Speakers Bureau

### African-American Life in Several of the Forty Historic African-American Communities in Baltimore County, Maryland

Lecture by Mr. Louis Diggs relates the history of the African-American communities in Baltimore County by discussing how these communities came into being; the role of the churches; the contributions of their citizens; and their family, educational, and social life.

April 16

3:00 PM

Location: Baltimore City Community College

Contact: *Rosemarie Miano, 410-462-7618*

Sponsor: Maryland Humanities Council  
Speakers Bureau

### The Book Bridge: An Intergenerational "Read to Discuss" Project

Book discussions and public programs will encourage parents and children to read *Gifted Hands*, the autobiography of internationally-acclaimed neurosurgeon Benjamin Carson, to stimulate dialogue about issues of race, class, and civic responsibility.

April 19

Location: "Ben Carson Day" at Prince George's Community College, Largo

Contact: *Mary Brown, 301-322-0575*

Sponsor: Prince George's Community College



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### A Century of Fashion

Lecture by Ms. Sue Shatto surveys women's clothing styles of the nineteenth century, explaining their function and design.

April 22  
10:00 AM

Location: Margaret Schweinhaut Senior  
Center, Silver Spring  
Contact: *Barbara Dahlman, 301-681-1254*

May 9  
1:30 PM

Location: Armacost Nursing Center,  
Baltimore  
Contact: *Rosemary Ward, 410-377-5225*

Sponsor: Maryland Humanities Council  
Speakers Bureau

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### Perspectives: Pre-Opera Lecture Series

Lectures by music scholars provide background on Tchaikovsky's "Eugene Onegin" and Giordano's "Andrea Chenier."

April 22, 28  
6:30 PM;

Location: Lyric Opera House Rehearsal  
Hall, Baltimore

April 24, 30  
7:15 PM;

Contact: *Leslie Rehbein Marqua,*  
*410-625-1600*

April 25, May 2  
2:00 PM

Sponsor: The Baltimore Opera

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### HoCoPoLitSo's Project '99 — Our 25th Program Year

Internationally known poets and authors speak to both high school students and the public and are interviewed for cable television.

April 23

Location: Workshops and Performances by  
"Bill's Buddies," The Jim Rouse  
Theater, Wilde Lake High  
School, Columbia

Contact: *Ellen Conroy Kennedy,*  
*410-730-7524*

Sponsor: Howard County Poetry and  
Literature Society, Columbia

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### The Lost Towns of Anne Arundel Archaeology Project

Illustrated lecture by Dr. James Gibb describes how archaeologists have used both conventional techniques and state-of-the-art electronic technologies to piece together part of Maryland's past.

April 23  
7:30 PM

Location: LaVale Library, LaVale  
Contact: *Roy Brown, 301-724-7769*

Sponsor: Maryland Humanities Council  
Speakers Bureau

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### The Role of Archaeology in the Interpretation of the Lifestyle of the People Who Lived at Furnace Town Historic Site During the 19th Century

Public archaeology programs and a permanent exhibit interpret the everyday life of the people who lived and worked at the nineteenth-century company town of the Nassawango Iron Furnace.

April 24  
1:00 PM

Archaeological dig conducted by Lori Frye:  
"Learning from the Past"

April 24  
7:00 PM

Lecture by John Siedel: "Early 19th-Century Ceramics Identification"

April 25  
1:00 PM

Lecture by Lori Frye: "Learning from the Past"

April 25  
3:00 PM

Lecture by Wayne Ackerson: "Accessioning the Past: From Under the Earth to Computer Chip"

June

Permanent exhibit completed

Location: Furnace Town Historic Site,  
Snow Hill

Contact: *Kathy Fisher, 410-632-2032*  
Sponsor: Furnace Town Historic Site

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**Profiles in Freedom: Marylanders Who Took a Stand for Civil Liberties and Made History—An Oral History Project**

Video incorporates the oral histories of twelve civil rights and labor rights activists from Maryland. It will be shown at community screenings and distributed to schools, libraries, and cable networks.

April 27      Location: Premier at Maryland Historical Society, Baltimore  
*Contact:* Susan Goering, 410-889-8555  
 Sponsor: American Civil Liberties Union of Maryland, Baltimore

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**Making History REAL**

Fifth grade students visit Sotterley Plantation, research topics associated with the site, and produce a book of their photographs and writings.

May and June      Location: Carver Elementary School, Lexington Park  
*Contact:* Sue Waters, 301-863-4076  
 Sponsor: Carver Elementary School

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**Folding a Towel: Finding Art in Unexpected Places Among the Amish People of Western Maryland**

Lecture by Dr. Charley Camp relates the cultural traditions of western Maryland's Amish community and how these traditions are passed between generations on playgrounds, at auctions, in farm homes, at school, and (surprisingly) on clotheslines.

May 5  
 10:30 AM      Location: Elkridge Senior Center, Elkridge  
*Contact:* Elaine Flemion, 410-313-4930  
 Sponsor: Maryland Humanities Council Speakers Bureau

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**War and Dancing: Strange Bedfellows?**

Lecture by Ms. Chrystelle Bond relates how dancing became a physical symbol for patriotism, nationalism, political identity, military readiness, morale building, emotional catharsis, and social identity for Americans during periods of war.

May 12  
 11:00 AM      Location: Darnall's Chance, Upper Marlboro  
*Contact:* Barbara Sikora, 301-952-8010

May 18  
 2:15 PM      Location: Thomas Pullen Arts Magnet School, Landover  
*Contact:* Nancy De Platchett, 301-808-8168

May 21  
 11:00 AM      Location: Roland Park Country School, Baltimore  
*Contact:* Myra Goldgeier, 410-323-5500

Sponsor: Maryland Humanities Council Speakers Bureau

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**Bicycling Across History: Following the Trek West of Our Mid-Nineteenth-Century Ancestors**

Lecture by Dr. David Dean explores the experiences of the people who traveled on horseback, in wagons, and on foot along the Oregon Trail in the 1840s and 1850s, drawing information from diaries, letters, and journals.

May 12  
 8:15 PM      Location: Wilde Lake Middle School, Columbia  
*Contact:* Lee Smith, 410-465-6696  
 Sponsor: Maryland Humanities Council Speakers Bureau

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### Windows on Music

Pre-concert lecture by music historian Rachel Franklin introduces audiences to the historical and cultural context of music performed by the Annapolis Symphony Orchestra.

May 14  
7:00 PM

Location: Maryland Hall for the Creative Arts, Annapolis  
Contact: Pamela Chaconas, 410-269-1132  
Sponsor: Annapolis Symphony Orchestra Association

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### C&O CanalFest 1999: Living History/Heritage Preservation Program

CanalFest 1999 celebrates life in Cumberland during the canal era (1850-1924). The festival will include a living history interpretation of a canal boat captain, demonstrations by costumed craftsmen, performance and discussions of period music, storytelling sessions highlighting Cumberland's transportation heritage, and lectures on local history.

May 15 & 16

Location: Western Maryland Railway Station and Canal Place Crescent Lawn Festival Grounds, Cumberland  
Contact: Brenda Caldwell, 301-724-3655  
Sponsor: Canal Place Preservation & Development Authority

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### How Can We Know if a Person is Evil?

Lecture by Dr. Fred Guy explores the notion of evil not as the outrageous act of a monstrous villain but as the thoughtless, indifferent, and even banal act of an outwardly ordinary human being, challenging the audience to propose a better conception and definition of evil than is usually offered by our popular culture.

May 20  
2:00 PM

Location: Worcester County Library, Ocean City  
Contact: Lisa Harrison, 410-632-2600  
Sponsor: Maryland Humanities Council Speakers Bureau

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### Ethnicity and Language: The Roots of Maryland's Dialects

Lecture by Dr. Julie Ries provides colorful and interesting information on the influence of German, Yiddish, British English dialects, and West African languages on Maryland's dialects of English.

May 21  
11:00 AM

Location: Ramada Inn, Hagerstown  
Contact: Kenna Forsyth, 410-877-6124

May 24  
2:00 PM

Location: Worcester County Library, Berlin  
Contact: Lisa Harrison, 410-632-2600  
Sponsor: Maryland Humanities Council Speakers Bureau

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**A Fiery Passage: Children and Adolescents in the Civil War**

Lecture by Dr. Peter Bardaglio investigates the distinctive meaning of what children and adolescents, black and white, in the North and South, experienced and felt during the Civil War.

June 27  
3:00 PM

Location: Washington County Museum of Fine Arts, Hagerstown  
Contact: *Chris Shives, 301-739-5727*  
Sponsor: Maryland Humanities Council Speakers Bureau

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**You Can Get There from Here: Community and Women's Work on Smith Island**

Lecture by Dr. Elaine Eff, who has spent a decade documenting Smith Island culture, and Janice Marshall, a sixth generation Smith Islander, illustrates how the Chesapeake Bay is home to crabs, oysters, watermen, devout Methodist families, and hard-working crab-pickers.

July 1  
Noon

Location: Alighan Shrine Club, Cumberland  
Contact: *Amy Meek, 301-689-5740*  
Sponsor: Maryland Humanities Council Speakers Bureau

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**The Maryland Humanities Council's Fifth Annual Chautauqua: "American Originals"**

Old-fashioned tent Chautauqua brings W. E. B. DuBois, Benjamin Franklin, Georgia O'Keeffe, and Herman Melville to life in an interactive program of historical characterization.

July 5-8

Location: Garrett Community College, McHenry

July 6-9

Location: Montgomery College—Germantown

Contact: *Judy Dobbs, 410-625-4830*  
Sponsor: Maryland Humanities Council

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**Maryland Birthplace — American Legacy: An Institute for Elementary School Teachers**

One week institute educates twenty elementary school teachers on Maryland's seventeenth-century history with lectures, hands-on activities at museum sites, and workshops on classroom application.

July 11-17

Location: Historic St. Mary's City Museum and St. Mary's College of Maryland, St. Mary's City  
Contact: *Dorothy Wenzel, 301-862-0984*  
Sponsor: Historic St. Mary's City Foundation

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**Crab Picking on Maryland's Eastern Shore**

Illustrated book documents Maryland's Eastern Shore crab picking industry, based on oral history interviews with sixty women crab pickers from upper Eastern Shore communities. It will be available at the annual Crab Days festival and on the museum's webpage.

August

Location: Chesapeake Bay Maritime Museum, St. Michael's

Online Exhibit Location: [www.cbmm.org](http://www.cbmm.org)

Contact: *Melissa McLoud, 410-745-2916*  
Sponsor: Chesapeake Bay Maritime Museum

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# Maryland's Best Kept Humanities Secrets

## The Chesapeake Bay Maritime Museum

### The Chesapeake Bay Maritime Museum

Mill Street, PO Box 636

St. Michaels, Maryland 21663-0636

410-745-2916

[www.cbmm.org](http://www.cbmm.org)

Executive Director: John R. Valliant

Open daily 9:00 AM to 5:00 PM

Summer, daily 9:00 AM to 7:00 PM

Closed New Year's Day, Thanksgiving,  
and Christmas

#### Admission:

Adults: \$7.50

Seniors: \$6.50

Children (6-17): \$3

Children (under 6): free

The Chesapeake Bay Maritime Museum is dedicated to furthering the understanding and appreciation of the culture and maritime heritage of the Chesapeake Bay and its tributaries. Since its beginnings in 1965, the museum has grown to cover 18 acres of exhibits and vessels that explore all facets of life on and along the Chesapeake Bay. It was recently named one of the top six maritime museums in the country.

Nine exhibit buildings trace the geological, social, and economic history of the Bay. The Bay History Building serves as a general introduction to the Bay and the variety of Bay boats; this building also houses the changing exhibit gallery. The Waterfowling Building examines why migrating birds are attracted to the Bay, and the sport, industry, and art they have inspired. The Steamboat Building shows how the advent of mechanical power changed the lives of everyone who worked and played on the Bay. And, there are other exhibits on small boats, gunning boats, and oystering.

One of the newest features at the Museum is the interactive Waterman's Wharf. Here visitors are encouraged to pull crab and eel pots and tong for oysters to better understand how watermen reap the bounty of the Bay.

The museum also houses the largest collection of Bay watercraft in existence—some 85 vessels. The larger of these are kept afloat and working either as walk-on



exhibits or day-cruisers, including the skipjack *Rosie Parks*. And, in the Boat Yard, visitors can watch traditional boatbuilders restore Bay boats and ask questions about their current projects.

In addition to the regular exhibits, the museum plays host to a number of special events. From special lectures and workshops on maritime history and culture, to the annual wooden boat show, art show, Crab Days, and OysterFest, there are often special events which make a visit to the Chesapeake Bay Maritime Museum even more memorable.

# An Interview with Stephen G. Hardy

By Barbara Wells Sarudy



*Stephen Hardy is the Deputy Director for Administration for the Maryland Humanities Council. He joined the Council in 1998; before this, he had been an adjunct instructor in history at Coastal Carolina University, teaching assistant and graduate fellow at the University of Maryland, and a part-time bookkeeper at two Washington-area businesses. Stephen's research focuses on the Atlantic economy of the seventeenth and eighteenth centuries, examining how changes in technology, trade, and legal and financial structures influenced the economies of various colonial American regions, and he is currently completing his doctoral dissertation in history at the University of Maryland College Park. He also holds an MA in history from the University of Maryland, and a Bachelor of Chemical Engineering Degree from Georgia Tech.*

*What is your earliest memory of being intrigued by some subject in the humanities?*

As a youngster, my mother took my sister and myself to the public library in our city almost every weekend. For some reason, which escapes me now, I fell in love with historical biographies. The stories of individuals and their accomplishments were, and still are, inspiring. George Washington, the most powerful man in the nation after the American Revolution, refused to be a king. Dr. Martin Luther King, Jr., through his oratory and moral strength, challenged a nation's conscience about the unequal treatment of its citizens. Mother Teresa constantly reminded us that the prosperity of our modern age did not reach everyone. And, there are numerous other famous and lesser known historical persons who have shown similar strength of character. All of these people demonstrate that true greatness comes from sacrifice and commitment to high principles, not from following the crowd or appealing to the baser instincts of our natures. The humanities rightly celebrate those people—whether well-known or not—who lead by principle and example in their everyday lives.

But the humanities also cast a light on the darker side of human nature. Whether it is the uncounted tens-of-millions murdered in Stalin's Soviet Union or in Hitler's Holocaust, the millions who perished on the notorious "Middle Passage" from Africa to the Western Hemisphere, the hundreds of thousands butchered in Rwanda, or the thousands of terrorism victims

in Northern Ireland, the humanities also show how very fragile our civilization is. Appeals to prejudices and emotions have produced some of the greatest horrors in our history.

By exploring both virtue and abomination, the humanities hopefully help us to understand that as humans we are much more alike than we are different. Race, religion, ethnicity, gender, language, and class all work to divide us, but often our dreams and aspirations for ourselves and our society are the same. The humanities can help insure the success of our diverse society.

*Does learning about how people lived in the past help living in today's world?*

I definitely think so. Today, people (including myself) often complain about how complex life is, how much stress there is, and so on. History gives us the perspective to understand how easy and prosperous our lives today really are. Average life expectancy today is the longest it has been in history. Diseases which once ravaged populations are now easily cured by common antibiotics. Only in the last one hundred years has the majority of the population of the United States been able to move off farms, where the primary concern was to grow enough to feed your family. The tremendous productivity of agriculture has allowed more people to pursue other lines of endeavor to improve our economy and society. While there are many improvements still to be made, on the whole, our society enjoys a material well-being that is unequalled in human history.



*But what about the non-material side of our society?*

That is the problem; our prosperity has had a high price. Businesses decry the lack of ethics in their employees as people cheat and steal to get to the "top." People are callously murdered on the streets of our cities by perpetrators who have no respect for life. Politicians of all persuasions lie to their constituents with impunity and show no sense of remorse when caught. While none of these problems are new, they are increasing in frequency. To me, all of this bespeaks a society where the lessons of the humanities have been seriously neglected. At no other time in our nation's history have we needed the humanities more than we need them today.

*What is the most exciting thing that happened to you involving the humanities?*

Aside from meeting in graduate school the woman whom I was lucky enough to marry, coming to work at the Humanities Council is the most exciting thing. One of the missions of the Council—to foster a dialogue between humanities scholars and the general public—is vital to both the future of the humanities and the future of our society.

The humanities today seem to be split into two camps. The first group is the academic intellectuals, who are privileged to have permanent positions in our colleges and universities. They have been entrusted with a most precious task—educating the leaders, thinkers, and doers of tomorrow. But as scholars, they also pursue learning and knowledge in the various humanistic fields. Too often, they write for

the narrow audience of other scholars, using language and jargon that the vast majority of the general public cannot comprehend. Then, they complain there is dwindling support for the humanities, while the knowledge and insights they have gained are tucked away on dusty library shelves.

The other camp is the general public. With attendance figures for museums and historical attractions continually setting records, the public is hungry for more information about its history and culture. For example, interest in the Civil War is at an all-time high. Battle reenactments attract huge crowds. This is the very place to encourage the public to learn about the many other aspects of the period that scholars have been exploring and writing about, such as racism and slavery in nineteenth-century American society, the role of women on the homefront, and the technological and economic changes brought about by war.

Bringing scholars and the public together can only be mutually beneficial. Scholars have a new and larger audience with which to share the research that they work so long and hard on. And the public can broaden its understanding of our history and culture and see the value in supporting the work of humanities scholars.

*Do the humanities really make us better human beings?*

Absolutely.

Often, people lump the arts and humanities into a single group, but they are essentially two very different human endeavors. The arts are inherently subjective, appealing to

creativity, emotion, and instinct. And in the arts, good or bad, likes or dislikes, are based on emotional responses. I love Baroque music, but will not listen to Jazz; I like Dutch Masters, but will not go near Impressionists. These preferences are based on my emotional response—what the art form does for me personally.

But the humanities are so much more important because they require that we move beyond our emotions. The humanities develop our minds by compelling us to think about and analyze the many parts of our history and culture. We cannot merely like or dislike a conclusion in a humanities field, but we must engage it and explain why. It is this discussion among people trying to comprehend a subject that demands more of us and thus develops our intellect. This intellect is not a snobbish know-it-all-ism, but is one that forces us to consider other sides, formulate our views based on evidence and reason, and grasp what others are saying so that we might effectively respond to or agree with it. It is an intellect that enables us to distinguish between good and bad, based not on emotion, but on analysis. It is an intellect that thirsts after knowledge and understanding because it makes us better human beings and makes ours a better society.

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# DEAD DUCKS AND BIG GUNS



We had quite a discussion here at the Maryland Humanities Council about the cover of this issue. I lost, of course, but I had lobbied hard for a photo of an early twentieth century mom toting a gun in a beach blind at Ocean City or for an equally appealing shot of a young boy gingerly holding up some dead birds. More sensitive souls felt that dead waterfowl and big guns were a little too controversial for the end of the twentieth century. After our last issue on gossip and who was sleeping with whom, I felt that dead birds and lethal weapons were perfectly acceptable.

At any rate, in our magazine, *Maryland Humanities*, we try to cover a broad range of topics hoping to appeal to as many Marylanders as we can. Any aspect of our history and culture, past or present, is fodder for our mill. For the many programs that the Maryland Humanities Council supports—this magazine, our Reading/Discussion Program, our Chautauqua, our Speakers Bureau, our Family Matters reading program, our grant program, and so many more—not to end up in the same condition as the birds on the left, we need your support. Only your donations can keep us alive and quacking away about the humanities.

*Barbara Wells Sarudy, Executive Director*

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Maryland  
**HUMANITIES**

Maryland Humanities Council  
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Baltimore, MD 21201-4585  
(410) 625-4830  
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Maryland

# HUMANITIES



Chautauqua 1999

## AMERICAN ORIGINALS

July 5-9, 1999 7 PM  
Garrett Community College  
Montgomery College – Germantown

FREE AND OPEN TO THE PUBLIC



# Chautauqua at Garrett Community College

## Monday, July 5

7 PM                      Gospel Music by the Petersheim Family  
*An Evening with W. E. B. Du Bois* by Bill Grimmette  
Under the tent at Garrett Community College, 687 Mosser Road, McHenry

## Tuesday, July 6

7 PM                      Choral Duo by Garrett County's "Two Tenors"  
*An Evening with Herman Melville* by George Frein  
Under the tent at Garrett Community College

## Wednesday, July 7

10:30 AM                *Adventure Stories about Sailing on the High Seas* (for adults and children) by George Frein  
Oakland Branch Ruth Enlow Library, 6 North Second Street, Oakland

7 PM                      Bluegrass Duet by Allegheny  
*An Evening with Benjamin Franklin* by Frederick Krebs  
Under the tent at Garrett Community College

## Thursday, July 8

10:30 AM                *How To Write Your Own Autobiography: The Franklin Model* (for adults and high school students) by Frederick Krebs  
Garrett Community College Auditorium

7 PM                      Fiddle Playing by Ellinor Benedict  
*An Evening with Georgia O'Keeffe* by Jean Jordan  
Under the tent at Garrett Community College

All sites are handicapped accessible. If you need sign language interpretation to enjoy our programs, please call the Maryland Humanities Council at 410-625-4830 by Monday, June 21, 1999.

Directions to Garrett Community College: Take exit 14A off I-68. Follow 219 South to McHenry and turn left at Mosser Road. For Garrett Community College information, call 301-387-3010. For further information about the Chautauqua, call the Maryland Humanities Council at 410-625-4830.

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# Chautauqua at Montgomery College–Germantown

## Tuesday, July 6

- 7 PM                      Classical Guitar and Flute by Rosewood and Silver  
*An Evening with Georgia O'Keeffe* by Jean Jordan  
Under the tent at Montgomery College–Germantown, 20200 Observation Drive,  
Germantown

## Wednesday, July 7

- 10 AM                    *Up Close and Personal: A Look at Georgia O'Keeffe's Paintings and New Mexico Homes* (for  
adults and high school students) by Jean Jordan  
Asbury Methodist Village, 201 Russell Avenue, Gaithersburg (open to the general public)
- 1 PM                      *Acquiring the Du Boisian Passion for Storytelling: How Du Bois Used Stories and How We  
Can Develop Our Own* (for adults and children) by Bill Grimmette  
Plum Gar Community Center, 19561 Scenery Drive, Germantown
- 7 PM                      Folk Music by Bill Parsons  
*An Evening with W. E. B. Du Bois* by Bill Grimmette  
Under the tent at Montgomery College–Germantown

## Thursday, July 8

- 7 PM                      Folk Music by Steven Gellman  
*An Evening with Herman Melville* by George Frein  
Under the tent at Montgomery College–Germantown

## Friday, July 9

- 7 PM                      Classical Guitar and Flute by Rosewood and Silver  
*An Evening with Benjamin Franklin* by Frederick Krebs  
Under the tent at Montgomery College–Germantown

All sites are handicapped accessible. If you need sign language interpretation to enjoy our programs, please call the Maryland Humanities Council at 410-625-4830 by Monday, June 21, 1999.

Directions to Montgomery College-Germantown: From I-270 take exit 15 (Route 118). Continue to traffic light at Observation Drive and turn right. For Montgomery College information, call 301-353-7700. For further information about the Chautauqua, call the Maryland Humanities Council offices at 410-625-4830.

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# *Welcome to Our Chautauqua!*

This year marks the fifth season for the Maryland Humanities Council's Chautauqua in western Maryland and our inaugural year in Montgomery County. At the turn of the century an annual summer Mountain Chautauqua flourished in Garrett County, and in 1891 a Chautauqua took place at Glen Echo in Montgomery County. The Maryland Humanities Council is delighted to continue bringing what Theodore Roosevelt dubbed "the most American thing about America" back to the Free State.

What is a Chautauqua? Taking its name from a lake in New York State, the Chautauqua (shuh-taw-kwa) began in 1874 as a training course for Sunday School teachers. In 1878 the Chautauqua movement expanded its philosophy of adult education to include an appreciation for the arts and humanities. By 1904, Chautauqua took to the road as a part of the Lyceum movement, bringing lectures and entertainers to towns across America. By the end of the Roaring Twenties, Chautauquas were a thing of the past.

Reborn as a humanities program in 1976, today's Chautauquas feature scholars who take on the persona of celebrated historical figures, educating and entertaining audiences as they bring the past to life again. Families gather for our Chautauqua under starry skies in a big open circus tent.

The theme for our 1999 Chautauqua is "American Originals" and features appearances by Benjamin Franklin, Herman Melville, W. E. B. Du Bois, and Georgia O'Keeffe. Please join us under the big top for a memorable week of *free* programs at Garrett Community College and Montgomery College-Germantown.

The Maryland Humanities Council wishes to thank the following institutions and people:

**Garrett Community College**

Stephen J. Herman, President

Terry Norris, Chautauqua Site Coordinator

Joan Crawford and Elizabeth Johnson, Steering Committee

**Montgomery College-Germantown**

Noreen Lyne, Provost

Dale Johnson, Chautauqua Site Coordinator

Elena Saenz Welch and Cynthia Ray, Planning Committee

We also wish to thank Columbia Gas of Maryland and the National Endowment for the Humanities for major support for this project. Thanks as well to the Maryland Division of Historical and Cultural Programs, the Garrett County Arts Council, the Garrett Lakes Arts Festival, and the Maryland State Arts Council for their additional support, and finally I wish to thank Judy Dobbs for coordinating our expanding Chautauqua experience here in Maryland.

Barbara Wells Sarudy  
*Executive Director*



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Maryland

## HUMANITIES

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Stephen G. Hardy, Deputy Director for Administration

Polly P. Weber, Public Affairs Officer

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# Benjamin Franklin

## The Forging of an American

By Frederick A. Krebs

Benjamin Franklin was a writer, inventor, scientist, philosopher, statesman, economist, and businessman. Franklin used reason and empirical evidence in his scientific investigations, his political thinking, and his philosophical writing, leaving a legacy of pragmatism, a work ethic, civic duty, and self-reliance. These characteristics formed the core of the nineteenth and early twentieth century American identity.

Born in Boston in 1706, Franklin had little formal education but was an avid reader. At age twelve he was apprenticed to his brother James to learn the printing trade; during this period he began to develop as a writer. Disagreements between the brothers ultimately led to Benjamin Franklin's move to New York, and finally to Philadelphia, in search of work.

In 1724 Franklin sailed for England with letters of credit from Pennsylvania Governor William Keith to assist him in the purchase of printing equipment. Finding Keith's letters worthless, Franklin remained in London for two years gaining experience at a well-known printing house there. In 1726 he returned to Philadelphia to set up a printing business.

In the succeeding years Franklin started *The Pennsylvania Gazette* and *Poor Richard's Almanac*, developed a lending library, and founded a volunteer fire department in Philadelphia. Franklin was also establishing a reputation as a scientist for his articles on weather,

medicine, population growth, and Indian languages. He invented the Franklin stove and the armonica (a glass musical instrument) during this period.

By 1748 Franklin was quite wealthy by colonial standards. He owned interests in seven newspapers in five cities. In three of the colonies he held the contracts for government printing. *Poor Richard's Almanac* was selling 10,000 copies a year—an unheard of circulation in the colonies. He had property investments both in Philadelphia and west of the Appalachians. Approaching late middle age, Franklin retired and devoted his time to writing, moral philosophy, and science.

The next five years were happy and productive years for Franklin. He studied electricity and demonstrated that lightning was made of electricity. His discussion of his famous kite experiment established Franklin's reputation in Europe, and he was awarded an honorary degree from the University of St. Andrews for his contributions to science. He also continued his community activism; he developed a volunteer police force in Philadelphia, founded a hospital which followed the latest scientific discoveries in Europe, and started the Philadelphia Academy (later the University of Pennsylvania), the first colonial college without a religious affiliation.

Franklin believed that the colonial experience fundamentally changed European immigrants. The opportunity to own land, to participate in

elections and in framing local laws, and to live as they wished promoted a sense of independence among the settlers. These colonists, Franklin believed, were no longer divided by wealth, birth, religion, or nationality, but instead were united by new traditions of land, law, and liberty. Franklin believed these new Americans needed a new, united nation.

The outbreak of the French and Indian War offered Franklin an opportunity to promote his idea of unifying the colonies under a single government. Uniting to prepare for war was generally well received by the colonists, but his Albany Plan of 1754 was ignored by the British.

Many of Franklin's ideas and activities served as unifying influences for Revolutionary War era politicians and leaders. The Committees of Correspondence used the postal system that he developed to communicate complaints and to develop a common strategy against the British. The American Philosophical Society, founded by Franklin in 1744, became an annual forum where the best thinkers, scientists, and leaders among the colonists came together. The Pennsylvania Constitution of 1776, echoing many of Franklin's ideas on such issues as freedom of the press, separation of church and state, and short terms with frequent elections, inspired the writers of other state constitutions.

Between 1757 and 1785, at a time when most men his age were retired and many were dead, Franklin was

*Portrait of Benjamin Franklin by David Martin. Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of Maria McKean Allen and Pluche Warren Downes through the bequest of their mother, Elizabeth Wharton McKean.*

in Europe for all but five of those years. From 1764 to 1775, he served as a colonial agent in London, trying to influence English policy toward her colonies. During the Revolution, he served as ambassador to France, and ultimately helped negotiate the 1783 Treaty of Paris, which ended the American Revolution. During this absence his ideas on uniting the colonies, and later the states into a nation, gained new support among a new generation of political leaders.

Franklin returned to the newly independent United States of America in 1785. After nearly eight years abroad, he found a country in disarray. The government under the Articles of Confederation had little power and no independent source of revenue. The states argued about the old issues of boundaries and control of the western lands. In general people thought of themselves more as citizens of individual states than as citizens of the United States.

The Constitutional Convention of 1787 was Franklin's last great achievement. He helped James Madison to influence the Continental Congress to call the convention. He played host, and his humor and quiet logic helped keep the delegates from giving up. Franklin was instrumental in crafting "The Great Compromise," which settled the thorny problem of Congressional representation. Franklin had hoped that slavery would be abolished and felt that its recognition left the nation in an immoral position. Nevertheless, his



speech on September 17, 1787, helped assure adoption of the Constitution. Less than three years later, Franklin was dead.

In many ways Franklin could be called "the first American" as he established ways of thinking and acting that have permeated democratic culture in America. He was a practical scientist and tradesman who believed in knowledge which could be proven by the senses and by reason. He believed in consent of the governed and, in general, trusted in the wisdom of the

people. He developed a concept of civic duty which placed the common good over self-interest and personal desires. He wanted Americans to have liberty and to respect the liberty of others in matters of opinions and religion. In sum, his achievements in so many areas of knowledge and human activity left a common heritage of tolerance, free thought, liberty, civic duty, and lifelong learning to future generations of Americans.



*Blessed is he that expects Nothing, for he shall never be disappointed.*

*Benjamin Franklin*

### Timeline: Benjamin Franklin

- 1706 Born January 6 in Boston, Massachusetts Bay Colony. He is the fifteenth of seventeen children born to Josiah Franklin in two marriages. His mother is Abiah Folger Franklin.
- 1713 Enrolls in Boston Grammar School in preparation for education at Harvard for the ministry.
- 1715 Joins his father in his trade of tallow chandler and soap boiler.
- 1719 Apprenticed to learn printer's trade to his half-brother James.
- 1723 Fight with brother leads Franklin to leave Boston. He goes to Philadelphia as a journeyman printer and works for Samuel Keimer.
- 1724–26 Stranded in London, Franklin works for two printers and teaches swimming. Aided by a Philadelphia merchant, he returns to Philadelphia where he buys out Keimer.
- 1728 Starts the *Busybody* in imitation of Addison and Steele's paper, *The Spectator*. Paper is renamed *The Pennsylvania Gazette*.
- 1731 *Poor Richard's Almanac* first published. Franklin begins writing articles on weather and other scientific topics. Satirical writing is also featured.
- 1732–48 Starts "The Junto" (formerly "The Leather Aprons"), a public service club which starts a volunteer fire department, police services, a subscription library, and a hospital.
- 1732–44 Serves as Clerk of Pennsylvania assembly and later member of the Governor's Council.
- 1739–58 Serves as Deputy Postmaster of the North American colonies.
- 1744–45 Invents the Franklin stove. Starts the American Philosophical Society as an annual meeting of colonial scientists, scholars, and philosophers.
- 1748 Retires from active business, owning an interest in five papers in major colonial cities and being the official printer in three colonies.
- 1752 Proposes laws of electricity based on kite experiments.
- 1754 Proposes Albany Plan of Union with national government.
- 1757–58 Receives Master of Arts degrees from Yale and Harvard. Travels to England and is awarded Doctor of Letters from University of St. Andrews.
- 1764 Represents three colonies and finally eight colonies when he returns to London in 1764 to discuss colonial policy, with emphasis on tax policy. He secures appointment as Royal Governor of New Jersey for his son William.
- 1765 Stamp Act Passed.
- 1767 Townsend Act passed.
- 1775–76 Returns to America. Serves in Second Continental Congress and on committee which writes the Declaration of Independence. Revises his 1754 Plan of Union, but Articles of Confederation ignore his proposals for a stronger national government.
- 1776–84 Serves as Ambassador to French Court of Louis XVI. Negotiates 1777 alliance and trade treaty. In 1783 negotiates the Treaty of Paris which ends the Revolution.
- 1785–88 Serves three terms as President of Pennsylvania Executive Council. Uses his influence to help James Madison convince Congress to call a convention to consider changes in the Articles of Confederation
- 1787 At Constitutional Convention gives, through James Wilson, speeches for unity, liberty, and a strong national government. Chairs special committee which proposes a compromise on the issue of representation.
- 1790 Dies in Philadelphia at age 84 on April 17.

## Suggested Readings: Benjamin Franklin

### Works by Benjamin Franklin

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Conner, Paul W. *Poor Richard's Politicks; Benjamin Franklin and His New American Order*. New York: Oxford University Press, 1965.

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### Works about Benjamin Franklin

Labaree, Leonard W., and Whitfield J. Bell, Jr., eds. *The Papers of Benjamin Franklin*. New Haven: Yale University Press, 1959–date.

Lemay, J. A. Leo, ed. *The Oldest Revolutionary: Essays on Benjamin Franklin*. Philadelphia: University of Pennsylvania Press, 1976.

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Seavey, Ormond. *Becoming Benjamin Franklin: The Autobiography and the Life*. University Park: Pennsylvania State University Press, 1988.

Skemp, Sheila L. *Benjamin and William Franklin: Father and Son, Patriot and Loyalist*. Boston: Bedford Books of St. Martin's Press, 1994.

Tourtellot, Arthur Bernon. *Benjamin Franklin: The Shaping of Genius, the Boston Years*. Garden City, NY: Doubleday, 1977.

Van Doren, Carl. *Benjamin Franklin*. New York: Viking Press, 1938.

Wright, Esmond. *Benjamin Franklin and American Independence*. London, 1966.



#### Meet Frederick Krebs (Benjamin Franklin)

Frederick Krebs has been an instructor for thirty years at Johnson Community College in Overland Park, Kansas, where he currently teaches World History, Eastern Civilization, and Western Civilization. Since 1985 he has been an active Chautauqua speaker in fifteen states, portraying characters such as Benjamin Franklin, William Allen White, Ralph Waldo Emerson, Rutherford B. Hayes, Kit Carson, and William Jennings Bryan. In October 1997 the Kansas Humanities Council presented their first Chair's "Human(i)ties Award to Krebs for "making connections between ideas and the people of Kansas." He is active in the Red Cross, Boy Scouts, church activities, and Rotary. In 1996–97 he served as a District Governor for Rotary International. Krebs has a BA from the University of Kansas, an MA from the University of Missouri-Kansas City, with additional study toward a PhD.

# Herman Melville

## Democratic Novelist, American Original

By George H. Frein

The political thinking that created American democracy was partly the work of American originals like Benjamin Franklin, Thomas Jefferson, John Adams, James Madison, and others of the founding generation. It took another generation of American originals to create a uniquely American literary culture to match this political originality. These later originals appeared in the 1850s: Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne, Walt Whitman, and Herman Melville. They were the writers of the American Renaissance and what they created became a "literature for our democracy."

Melville was not the first to write of ordinary people nor even the first to write about common sailors. Others had done so before him. Melville's contribution to a "literature for democracy" consists not of the characters he wrote about but in what he made them do *and especially in what he made them think*. In this he was an American original.

Melville believed in democracy, but he also had an inquisitive mind and was unwilling to put aside the age old questions about good and evil, fate and freedom, God and Satan. These questions, he believed, must now come to trouble the minds of democratic citizens—farmers, laborers, and sailors included. The American Revolution, he believed, had democratized both thinking and governing. Melville helped Americans celebrate their liberty, while prompting them to do the thinking such liberty entailed.

Melville wrote his first book in 1846 after a sea voyage of almost four years. The book was *Typee: A Peep at Polynesian Life* and it was immediately popular. It was a tale of adventure and romance and the first book to give a first-hand account of life in the South Sea Islands. Partly autobiographical, the book told of the author jumping ship to escape from an unbearably cruel captain only to find himself and his companion captives of the cannibal Typee.

In less than a year Melville completed his second novel, *Omoo*, a sequel to *Typee*. This time he told of Polynesians recently converted to Christianity and being very much the worse off for it. *Omoo* is both more entertaining and thought provoking than *Typee*. Melville told a more humorous tale of native innocence now disturbed by civilized absurdities, featuring especially the mischief caused by missionaries. Most contemporary reviewers praised the book, as Walt Whitman did, for its "richly good-natured style;" A few objected to its "raciness" and to its blunt criticism of missionaries.

Melville's third book was a failure. *Mardi* began as another South Sea adventure only to stop suddenly and turn into a rather clumsy philosophical and political allegory. Stung by the public's rejection of *Mardi*, Melville's next two books, *Redburn* and *White Jacket*, gave readers the straightforward adventure stories they wanted.

After a brief trip to England to see the publication of *White Jacket*, Melville returned home with sea

memories reawakened. He told a friend that he planned to write a "romance of adventure founded upon certain wild legends in the Southern Sperm Fisheries." The book was *Moby-Dick*.

What helped make *Moby-Dick* the great American tragedy it became was Melville's meeting with Nathaniel Hawthorne at an 1850 picnic. Here Melville got into an argument with Oliver Wendell Holmes over whether English writers were superior to American. Holmes defended the English; Melville upheld the Americans.

The next day Melville read Hawthorne's *Mosses from an Old Manse*. With the picnic debate still fresh in his mind, he wrote a review of the book, offering Hawthorne as proof of the genius of American authors. What especially fascinated Melville in Hawthorne's stories was their "blackness." It was the sort of darkness that Melville was working into his year-long revision of *Moby-Dick*. What began as a romance about the whale fishery became a book in which common sailors displayed the tragic majesty of Shakespearean kings and princes. *Moby-Dick* raised questions about the business of whaling; and more deeply, questions about the sort of leaders Americans follow, and more deeply still, questions about evil and the absence of God. All were original questions for democratic America.

The first readers of *Moby-Dick* liked the book only a little better than *Mardi* and complained that all the philosophy spoiled an otherwise good story. Though Melville was



... a whale-ship was my Yale College and my Harvard.

## Herman Melville

exhausted from writing *Moby-Dick*, his finances left him no choice but to begin another book at once. He began by again resolving to give readers just what they wanted—a good story, without any troubling questions.

*Pierre or the Ambiguities* began as a rural love story, but soon turned into a psychological novel in which Melville explored the darker side of innocent idealism, including incest. And incest, unless severely punished, was not a topic American readers would tolerate in a novel. Melville had to kill off all his leading characters in the end.

Melville's next novel was *Israel Potter: His Fifty Years of Exile*, a historical novel about a hero of the Revolutionary War. When Melville sent his manuscript to his publisher, he wrote, "I engage that the story shall contain nothing of any sort to shock the fastidious. There will be very little reflective writing in it; nothing weighty." But, the egalitarian Melville, who disliked hero worship, could not help casting doubt on the popular heroes such as Benjamin Franklin, Ethan Allen, and John Paul Jones.

His next book, *The Confidence Man: His Masquerade*, was an open, if not entirely obvious, satire. The story begins in St. Louis on April Fool's Day when the Devil boards a steamboat bound for New Orleans. In *The Confidence Man*, perhaps more than in any of his other books, Melville showed that American democracy will not work unless citizens have the intelligence to know when they are being sold a bill of goods.



Portrait of Herman Melville by Joseph Eaton. By permission of the Houghton Library, Harvard University.

After *The Confidence Man*, Melville no longer tried to make his living writing fiction. He got a job as a customs inspector at the port of New York and held it for almost twenty years. Though he continued to write poetry, most of it was printed privately. Not long before his death, however, he wrote one last novel. It was *Billy Budd, Sailor*; and it ranks next to *Moby-Dick* as Melville's best work. The text was extensively revised, but not quite ready for the printer when Melville died in 1891.

*Billy Budd* was the story of an innocent young sailor whose popularity and evident honesty generate a malicious hostility on the part of one of the ship's officers, John Claggart. In time, this officer accuses Billy of plotting

mutiny. Dumbfounded by the wholly unexpected accusation, Billy struggles mightily to answer Claggart but is convulsively tongue-tied. The more violently Billy tries to speak, the more confirmed his paralysis becomes, until suddenly he strikes Claggart a blow that kills him instantly. The ship's captain calls a drumhead court into session; the court finds Billy guilty, and he is hanged the next morning from the yardarm.

In his final novel, Melville suggests that in a democracy professional experts—no more than kings—can be called in to do the people's thinking. Everyone must decide. Everyone must play a part in the administration of justice and in its subsequent evaluation. In a world as iniquitous as this one, we must be a democracy intellectually as well as politically.

Melville wrote a literature for such a democracy. While he gave us much to think about, he was careful not to do our thinking for us. What Melville did as a novelist and what he could not keep from doing, though he often resolved to do otherwise, was to write about the real world. He played the part of the prophet who by his stories would "catch the conscience of the king," though in democratic America the king was a nation of farmers, laborers, and sailors.

Herman Melville was an American original, who in novel after novel invites his readers to be original thinkers too.

### Timeline: Herman Melville

- 1819 Herman Melvill (as the name was then spelled) is born in New York City on August 1, the third child of Allan Melvill, a Boston merchant, and Maria Gansevoort, daughter of Revolutionary War General Peter Gansevoort.
- 1832 Father dies and Melville has to leave school to take a job as a clerk in a bank.
- 1837 Goes to Pittsfield in Western Massachusetts to run his uncle Thomas' farm and to teach school.
- 1839 Signs on a merchant ship for a voyage to Liverpool and back.
- 1840 Signs on the *Acushnet*, a whale ship out of Fairhaven, Massachusetts.
- 1842 Deserts with Toby Green, a shipmate, at Nuku Hiva in the Marquesas Islands in the South Pacific. Signs on the *Lucy Ann*, another whaler, but soon refuses orders and is put ashore at Tahiti.
- 1844 Discharged from the Navy in Boston. Visits mother in Lansingburgh, New York and writes a book about his adventures with the cannibal Typee.
- 1846 *Typee* is published by John Murray in England and by Wiley and Putnam in America. It creates a sensation in both countries and for the rest of his life Melville is known as "the man who lived among cannibals."
- 1847 *Omoo* is published, continuing the adventures begun in *Typee*. Melville marries Elizabeth Shaw of Boston, the daughter of the Chief Justice of the Massachusetts Supreme Court.
- 1848 Becomes a father, reads Shakespeare, and publishes a South Sea romance entitled *Mardi*.
- 1849 Writes two books: *Redburn*, *His First Voyage*, and *White Jacket*. Calls them "two jobs done for money," though they are better than that.
- 1850 Buys a farm in Pittsfield, Massachusetts not far from his new friend, Nathaniel Hawthorne. Reviews Hawthorne's *Mosses from an Old Manse*, comparing Hawthorne to Shakespeare. Completes *Moby-Dick*.
- 1851 *Moby-Dick* is published, but local Pittsfield talk calls it "blasphemous."
- 1853 Begins to publish short stories in *Putnam's Monthly* and *Harpers*.
- 1854 Publishes a historical novel, *Israel Potter*, about a Revolutionary War hero.
- 1856 *The Piazza Tales*, a collection of stories is published. Visits Hawthorne who is American Consul in Liverpool. Travels on to Egypt and the Holy Land.
- 1857 Publishes a satirical allegory, *The Confidence Man* and tours Europe.
- 1863 Moves family from Pittsfield to New York City.
- 1864 Gets a brief look at the Civil War.
- 1866 Publishes a book of poetry, *Battle-Pieces and Aspects of the War*. Works as a customs inspector at the port of New York for the next nineteen years.
- 1876 After years of work, publishes *Clarel*, his long poem about pilgrims in the Holy Land.
- 1885 Writes a poem, "Billy in the Darbies" and resigns from the Custom House.
- 1886 Works on *Billy Budd* until his death.
- 1888 In September, publishes a book of verse, *John Marr and Other Sailors*.
- 1891 Publishes *Timoleon and Other Ventures in Minor Verse*. Dies on September 28.

*... of real knowledge there be little, yet of books there are a plenty . . .*

Herman Melville

### Suggested Readings: Herman Melville

#### Works by Herman Melville

*Typee* (1846), *Omoo* (1847), *Mardi* (1849), *Redburn* (1849), *White Jacket* (1850), *Moby-Dick* (1851), *Pierre* (1852), *Israel Potter* (1855), *The Piazza Tales* (1856), *The Confidence Man* (1857), *Billy Budd* (1924). Other short fiction, published in magazines, has been gathered together with the "Piazza Tales" in volume nine of the Northwestern-Newberry edition of *The Writings of Herman Melville*. Melville's poetry appeared as follows: *Battle Pieces* (1866), *Clarel: A Poem and a Pilgrimage in the Holy Land* (1876), *Jolur Marr and Other Sailors* (1888), *Timoleon* (1891).

#### Works about Herman Melville

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- Fisher, Marvin. *Going Under: Melville's Short Fiction and the American 1850s* (1977)
- Higgins, Brian. *Herman Melville: An Annotated Bibliography, Volume 1: 1846-1930* (1979)
- Howard Leon. *Herman Melville: A Biography* (1951)
- Levin, Harry. *The Power of Blackness: Hawthorne, Poe, Melville* (1958)
- Leyda, Jay. *The Melville Log* (revised, 1969).
- Newman, Lea B. *A Reader's Guide to the Short Stories of Herman Melville* (1986)
- Parker, Hershel. *Herman Melville, A Biography, Volume 1, 1819-1851*. (Volume 2 in preparation).
- Watson, G. Branch, ed., *Melville, The Critical Heritage* (1974)



#### Meet George Frein (Herman Melville)

George Frein is recently retired Professor Emeritus of Philosophy and Religion at the University of North Dakota, Grand Forks. He has spent the past thirteen summers traveling through Oklahoma, Kansas, Nebraska, and the Dakotas performing for the Great Plains Chautauqua Society. Frein is also a member of the National Chautauqua Tour, a group of humanities scholars who offer programs of historical characterization to the general public. His characters include the Jesuit missionary Father DeSmet, Henry Adams, Mark Twain, and Herman Melville. In July 1998 Frein portrayed Mark Twain at the Maryland Humanities Council Chautauqua in Garrett County. Frein holds a PhD from the Catholic University of America. He welcomes correspondence from Chautauqua audiences, and his e-mail address is: [gfrein@bellsouth.net](mailto:gfrein@bellsouth.net).



# W. E. B. Du Bois

## A Part of the "Talented Tenth"

By Bill Grimmette

William Edward Burghardt Du Bois was a scholar and political activist whose work interpreted the role of blacks in the critical period from Reconstruction to the Civil Rights Movement. Born in Great Barrington, Massachusetts on February 23, 1868, Du Bois was brought up largely by his mother, who emphasized education and strong moral values. Although he was one of the few non-whites in his small New England village, as a youth he rarely faced the racism prevalent throughout the country.

Du Bois was recognized as a young man of promise, and his high school principal recommended that he attend Fisk University in Nashville, the first black liberal arts college. While at Fisk, Du Bois came face to face for the first time in his life with the human consequences of slavery. There he encountered the sons and daughters of former slaves whose rich cultural and spiritual tradition he recognized as his own. He also witnessed the oppression of white politicians in the South and the suffering of rural blacks. He later wrote in his autobiography that,

*At Fisk, I began my writing and public speaking. I edited the Fisk Herald. I became an impassioned orator and developed a belligerent attitude toward the color bar. I was determined to make a scientific conquest of my environment, which would render the emancipation of the Negro race easier and quicker.*

From Fisk, Du Bois went to Harvard University where he studied with William James, Albert Bushnell Hart, George Santayana, Josiah

Royce, and George Kittredge. In 1895 he received a PhD in history and social problems, the first doctorate conferred by Harvard upon an African American and only the fifth conferred on an African American by any university in the nation. Du Bois's dissertation *The Suppression of the African Slave-Trade to the United States of America, 1638-1870* eventually became volume one of the Harvard University Historical series.

While completing his studies at Harvard, Du Bois applied to the Slater Fund for a fellowship to study at the University of Berlin. Former President Rutherford B. Hayes was head of the fund and had told a "darkey" joke at a meeting at Johns Hopkins University, an institution which did not admit black students. Hayes suggested that he would offer a fellowship to a black man in the liberal arts if he could find one who was capable of succeeding. Du Bois fired off a letter to the former president and excoriated him for his "disrespect to the race which I represent and am not ashamed of . . ." and challenged him to make good on his promise by awarding him the fellowship. He got his fellowship.

In 1900 Du Bois prophetically declared that "the problem of the twentieth century is the problem of the color line." He wrote extensively on race relations during his years as a professor of history and economics at Atlanta University (1897-1910), producing such works as *The Philadelphia Negro: A Social Study*, the first case study of a black community in the United States and his collection of essays, *The*

*Souls of Black Folk*. In the latter, Du Bois expressed the duality felt by black Americans:

*One ever feels his twoness—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder . . . He simply wishes to make it possible for a man to be both a Negro and an American, without being cursed and spit upon by his fellows, without having the doors of Opportunity closed roughly in his face.*

W. E. B. Du Bois was a strong believer in the power of social science to provide the knowledge to solve racial problems. As he watched the nation retreating into prejudice and repression, however, he gradually came to the conclusion that social change could be accomplished only through agitation and protest. He challenged the views of the influential leader Booker T. Washington, who preached a philosophy of accommodation and urged blacks to win the respect of whites by elevating themselves through industrial training, hard work and economic gain. Du Bois on the other hand hoped to change the system through education and the leadership of a black intellectual class which he called "the Talented Tenth." He charged that Washington was the only black leader chosen by two races, the white industrialists of the North and South and some black folks who simply acquiesced. This, Du Bois suggested led to the tragedy of the Atlanta Compromise in which Booker T. Washington spoke to a

*Of all the civil rights for which the world has struggled and fought for five thousand years, the right to learn is undoubtedly the most fundamental.*

W. E. B. Du Bois

white audience: "In all things purely social we can be as separate as the five fingers, and yet one as the hand in all things essential to mutual progress." Du Bois's response in *The Souls of Black Folk* was that

*The way for a people to gain their reasonable rights is not by voluntarily throwing them away and insisting that they do not want them; the way for a people to gain respect is not by continually belittling and ridiculing themselves; that, on the contrary, Negroes must insist continually, in season and out of season, that voting is necessary to modern manhood, that color discrimination is barbarism, and that black boys need education as well as white boys.*

In 1905 Du Bois founded the Niagara Movement which was dedicated to fighting racial discrimination and attacking the ideology of Booker T. Washington. The Niagara Movement was the forerunner and inspiration for the National Association for the Advancement of Colored People (NAACP), which Du Bois helped to establish in 1909. He became the association's director of publicity and research and founding editor of the NAACP's monthly magazine *The Crisis: A Record of the Darker Races*. In this role Du Bois exercised tremendous influence among middle-class blacks and progressive whites throughout the nation. Du Bois was also known for his advocacy of Pan-Africanism, the belief that all people of African descent had common interests and should strive together to conquer racism. The Pan-African Movement



W. E. B. Du Bois. By permission of Special Collections and Archives, W. E. B. Du Bois Library, University of Massachusetts Amherst.

that developed following World War I was the beginning of a Third-world consciousness.

Du Bois worked at the NAACP from 1910 to 1934 when he resigned, charging that the organization was dedicated to the interests of the black bourgeoisie and ignored the problems of the masses. He returned to Atlanta University where he spent the next ten years teaching and writing. During this period he wrote an important interpretation of the role of blacks in the Reconstruction era and a book on his role in the African and African American struggles for freedom.

In 1944 Du Bois returned once more to a research position at the NAACP but left in 1948 after another

disagreement. Du Bois became increasingly dissatisfied with the progress of race relations in the United States. Since the turn of the century he had been sympathetic with Marxist ideas, and he continued to move to the left politically. In 1950 he was accused by the government of being an unregistered foreign agent through his leadership in the Peace Information Center. He was indicted and brought to trial, but halfway through the judge threw out the case. In spite of the acquittal, Du Bois had become completely disillusioned with the United States.

In 1961 Du Bois made the controversial decision to join the Communist Party of the United States and, at the invitation of President Kwame Nkrumah, moved to Accra, Ghana in West Africa, to edit the *Encyclopedia of Africana*. He lived there until his death on August 27, 1963, on the eve of the historic March on Washington. He was laid to rest with full military honors outside the wall of the presidential residence in Ghana.

# Ignorance is a cure for nothing.

## W. E. B. Du Bois

### Timeline: W. E. B. Du Bois

1868	Born, February 23, Great Barrington, Massachusetts.
1880–84	Attends Great Barrington High School; Western Massachusetts Correspondent for the New York Age, the New York Globe and the Springfield Republican; graduates as class valedictorian.
1885–88	Attends Fisk University in Nashville, Tennessee; teaches in rural school districts during the summers; editor of the Fisk Herald; receives B.A. in 1888.
1888–90	Enters Harvard as a junior and receives B.A., graduating cum laude.
1890–92	Begins graduate study at Harvard.
1892–94	Studies at the University of Berlin with a fellowship from the Slater Fund.
1894–96	Teaches Latin and Greek at Wilberforce University in Ohio; marries Nina Gomer.
1896	Receives Ph.D. from Harvard; his dissertation “The Suppression of the African Slave Trade” is published by Harvard University Press.
1896–97	Instructor of Sociology, the University of Pennsylvania; publishes <i>The Philadelphia Negro</i> .
1897–1910	Teaches history and economics, Atlanta University; initiates the Atlanta University Studies.
1903	Publishes <i>The Souls of Black Folk</i> .
1905–9	Founder and General Secretary of The Niagara Movement.
1910–34	Director of Publicity and Research, Member Board of Directors, National Association for the Advancement of Colored People.
1910–34	Founder and Editor of <i>The Crisis</i> , monthly magazine of the NAACP.
1919	Calls Pan-African Congress in Paris.
1920	Receives the Spingarn Medal of the NAACP.
1923	Special Ambassador Representing the United States at the inauguration of President King of Liberia.
1934	Resigns from the NAACP.
1934–44	Returns to Atlanta University as Head, Department of Sociology; publishes <i>Black Reconstruction</i> .
1944–48	Returns to NAACP as Director of Publicity and Research.
1945	Attends founding conference of the United Nations in San Francisco as representative of the NAACP.
1948	Co-chairman, council on African Affairs.
1950	Chairman, Peace Information Center in New York City; candidate for U.S. Senate for New York Progressive Party. Wife, Nina Gomer Du Bois, dies and is buried in Great Barrington.
1951	Indictment, trial, and acquittal of subversive activities charges brought against him by the Justice Department; marries Shirley Graham.
1951–59	Extensive speaking, writing, and international travel; wins Lenin Peace Prize in 1958.
1961	Becomes member of the Communist Party, U.S.A. Invited to Ghana by President Kwame Nkrumah to edit the Encyclopedia Africana.
1963	Becomes citizen of Ghana. Dies on August 27 and is buried with a state funeral in Accra, Ghana. Eulogized by Martin Luther King on August 28 as the March on Washington begins.



## Suggested Readings: W. E. B. Du Bois

### Works by W. E. B. Du Bois

*The Suppression of the African Slave Trade to the United States of America, 1638-1870* (1896); *The Philadelphia Negro: A Social Study* (1899); *The Souls of Black Folk* (1903); *John Brown* (1909); *The Quest of the Silver Fleece: A Novel* (1911); *The Negro* (1916); *Darkwater: Voices from Within the Veil* (1921); *The Gift of Black Folk: Negroes in the Making of America* (1924); *Dark Princess: A Romance* (1928); *Africa, Its Geography, People, and Products* (1930); *Black Reconstruction in America* (1935); *Dusk of Dawn: An Essay Toward an Autobiography of a Race Concept* (1940); *Color and Democracy: Colonies and Peace* (1945); *The World and Africa* (1947); *The Black Flame: A Trilogy* (*The Ordeal of Mansart*, 1957; *Mansart Builds a School*, 1959; *Worlds of Color*, 1961); *The Autobiography of W. E. B. Du Bois: A Soliloquy on Viewing My Life from the Last Decade of its First Century* (Moscow, 1962; USA, 1968).

### Works about W. E. B. Du Bois

Aptheker, Herbert. *W. E. B. Du Bois and the Struggle Against Racism in the World*. New York: United Nations, 1983.

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Clarke, John H, Esther Jackson, Ernest Kaiser, and J. H. O'Dell, eds. *Black Titan: W. E. B. Du Bois*. Boston: Beacon Press, 1971.

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#### Meet Bill Grimmette (W. E. B. Du Bois)

Bill Grimmette is a living history interpreter, storyteller, actor, and motivational speaker who has performed for thirty-one years throughout the United States and abroad. He has researched and performed the characters of Estevanico, Benjamin Banneker, Frederick Douglass, and W. E. B. Du Bois, with appearances at the Smithsonian Institution and on National Public Radio. As an actor, Grimmette has performed at the Kennedy Center, the Shakespeare Theater, and the National Theater of Washington, DC, and on radio, television, and major motion pictures. Grimmette is President of the National Association of Black Storytellers and, in addition to telling stories, he actively collects stories from around the world. He has a BA in psychology from Marian College in Indianapolis, an MA in psychology from the Catholic University of America, and has done post graduate work in education at George Mason University.

# Georgia O'Keeffe

## "A Woman on Paper"

By Jean Jordan

A volatile visionary, a sensual artist who lived life with singular clarity and determination, Georgia Totto O'Keeffe has become an artistic icon. Born on a dairy farm in Sun Prairie, Wisconsin on November 15, 1887, O'Keeffe grew up in a household of independent women who provided strong role models. Her strong-willed mother, Ida, who had once thought of being a doctor, provided art and music classes and a nurturing ambience of artistic expressions for each of her daughters.

At twelve O'Keeffe told a friend she was going to be an "artist." Taken by surprise, the friend asked, "What kind?" O'Keeffe's quixotic response was, "A portrait artist." Years later, she confessed she never wanted to do portraits. "People make shadows," she said.

When her family moved to genteel Williamsburg, Virginia to avoid the encroaching tuberculosis epidemic, O'Keeffe was clearly a misfit. Her assertiveness and athletic ability made her more than a match for boys her own age, and her manner of dress evoked laughter or bewilderment from her peers. She became a loner and sought enjoyment from drawing in the beautiful natural areas of the Virginia countryside.

After high school O'Keeffe entered the Art Institute of Chicago, but her studies were cut short because of a serious bout with typhoid fever. In 1907 and 1908 she attended the famous Art Students League in New York where she studied with William Merritt Chase. Here she gained her first public acknowledgment of her artistic talents when she won a prize for her still life of a dead rabbit and a



*Georgia O'Keeffe.  
Courtesy CORBIS/Bettman.*

copper pot. In New York City she came face-to-face with photographer Alfred Stieglitz, whose initial notoriety in art circles came from the fact that he exhibited such artists as Rodin and Matisse. He attained greater fame when he began openly to support American artists and promote exciting creative exchanges in his nightly "open mike" soirées.

Because of family financial difficulties, O'Keeffe was not able to continue her studies in New York, and she moved to Chicago where she lived with an aunt and worked as a freelance illustrator. After two years there she came down with the measles, which weakened her eyes, and she returned to her family in Virginia.

A two-year contract teaching art at the Amarillo, Texas public schools offered O'Keeffe her first exposure

to the wide open spaces of the Southwest. As a teacher, she adamantly rejected textbooks which dictated that students should "copy" illustrations and find the answers at the back of the book. "That's not the way to teach art," she ranted, choosing the teaching methods which she hoped would excite young potential artists.

O'Keeffe returned to New York in 1914 where she studied at Teachers College, Columbia University under Arthur Wesley Dow, whom she later credited with being one of the strongest influences on the development of her art. Financial necessity found her teaching art classes at the University of Virginia and later at Columbia College, South Carolina. While in South Carolina, she began a series of highly personal charcoal abstractions, which she described as a creative break-

*I found that I could say things with colors and shapes that I couldn't say in any other way — things that I had no words for.*

## Georgia O'Keeffe

through, “essentially a woman’s feeling.” In 1916 she sent some of the drawings to Anita Pollitzer, a classmate at Columbia University. Without O’Keeffe’s permission, Pollitzer shared some of the drawings with Stieglitz who exclaimed, “At last, a woman on paper.”

After the death of her mother from tuberculosis, O’Keeffe found a teaching job at West Texas State Normal College, Canyon, Texas. Back in New York for the summer of 1917 she was surprised to see that Stieglitz had exhibited her charcoals without her permission at his avant garde gallery “291.” Confronting him, she found herself engulfed in a strong mutual attraction.

Breaking her contract for the final year in Texas, O’Keeffe returned to New York and became Stieglitz’s protégée and lover. Patrons were shocked but fascinated by his nude photographs of her. From 1918 to 1929 O’Keeffe spent summers in the Lake George, New York vacation compound of Stieglitz’s family. Stieglitz divorced his wife Emmeline Obermayer Stieglitz, heiress to the Rheingold Brewery fortune. Despite an age difference of twenty-three years, Steiglitz and O’Keeffe were married on December 11, 1924.

O’Keeffe’s career boomed in the Roaring 1920s. Her giant flowers jolted art critics into endless searches for appropriate comments. Her paintings were sexual, obscene. They clearly denoted an urge to have children. No, they were the outpouring of sexual frustration. No, they were clearly jealous derision against more established artists. No, they were Steiglitz’s little private jokes. Customers came and

O’Keeffe’s paintings escalated in price, thanks to Stieglitz’s astute business acumen.

Tragedy struck in the late 1920s. The removal of lumps in O’Keeffe’s breasts shattered her self-confidence, and Steiglitz’s growing involvement with a younger woman was also devastating. And then Stieglitz’s heart attack affected their relationship in a profound way. The jealousies, resentments, guilt and inner conflicts that bound them together finally tore them apart.

It was her one brief glimpse of Southwest in 1916 that brought O’Keeffe back to New Mexico in 1929. With its savage, ever-changing landscape and its richly textured people, New Mexico became her spiritual home. There she shared adventures with Mabel Dodge Luhan, Frieda Lawrence, photographer Ansel Adams and scores of others. But Stieglitz never came to visit her.

During the next few summers O’Keeffe could not seem to paint fast enough as she traveled between New York and New Mexico. She tended to Stieglitz as best she could but grew intolerant of his sickly demands. Somehow, after a serious bout with psychoneurosis which left her unable to sleep or walk for seven weeks, O’Keeffe recovered enough to complete commissions for the Dole Pineapple Company and Elizabeth Arden’s Salon in Manhattan. Honorary degrees and accolades of all kinds turned her rapidly into an icon.

In 1946 Stieglitz died, and O’Keeffe spent three years sorting out his photographs and sending his works

and writings to museums. In 1949 she made New Mexico her permanent residence, dividing her time between her home at Ghost Ranch and an adobe house she renovated in the historic village of Abiquiú. Then she began to travel extensively to Mexico, South America, Europe, and Asia. These adventures left her with visual images and adrenaline rushes that flowed through her brushes onto her canvases.

In 1971 O’Keeffe began to lose her central vision and sense of color. After meeting a young potter, Juan Hamilton, she began to experiment with pottery and sculpture. Juan became her friend, companion, and business manager. With his help she published her own book *Georgia O’Keeffe* and was featured in a documentary film about her work.

With the loss of her hearing and the increasing edema in her legs and feet, O’Keeffe became more and more dependent on Hamilton whom she made executor of her estate with power of attorney. While in Florida visiting her sister, the last of her family of brothers and sisters, O’Keeffe had a coronary attack and was flown back to Santa Fe where Hamilton had purchased a large home, *Sol y Sombra*. There she shared the ten-acre estate with his wife and two small sons.

On March 6, 1986, at the age of 98, O’Keeffe quietly died at Santa Fe’s hospital. Hamilton arranged for a simple quiet ceremony and had her ashes scattered over the sun-baked hills of her beloved New Mexico.

“I always knew what I wanted,” Georgia often said. “Most people don’t.”



*Where I was born and where and how I have lived is unimportant. It is what I have done with where I have been that should be of interest.*

Georgia O'Keeffe

### Timeline: Georgia O'Keeffe

- 1887 Born in Sun Prairie, Wisconsin to a Catholic father and Episcopalian mother. Second child of seven, first of five girls.
- 1902 O'Keeffe family moves to Williamsburg, Virginia to avoid tuberculosis epidemic.
- 1907 Enrolls in Art Students League, New York City. Sees Alfred Stieglitz for the first time with student group at gallery "291."
- 1908–10 Works as freelance illustrator in Chicago.
- 1912–14 Teaches art in Amarillo, Texas public schools. Studies summers at University of Virginia.
- 1914–15 Studies at Teachers College, Columbia University, New York.
- 1915 Teaches at Columbia College, South Carolina.
- 1916 Stieglitz sees and likes O'Keeffe's charcoals and they begin correspondence. Mother dies of tuberculosis and O'Keeffe teaches at West Texas State Normal College, Canyon, Texas.
- 1917 O'Keeffe has first solo exhibit at Stieglitz's gallery.
- 1918 Returns to New York and becomes Stieglitz's protégée. Spends next eleven summers at Lake George, New York and winters in New York City.
- 1924 Stieglitz divorces wife Emmeline Obermayer and marries O'Keeffe. She begins large floral and corn paintings.
- 1919 O'Keeffe goes to Taos, New Mexico. Begins "bone" paintings.
- 1933 Suffers from psychoneurosis and spends seven weeks in New York hospital.
- 1946 First woman to have retrospective at Museum of Modern Art. Stieglitz dies.
- 1951–66 While residing in New Mexico, she travels extensively worldwide and paints prolifically.
- 1962 Elected to American Academy of Arts and Letters.
- 1972 Meets young potter, Juan Hamilton who encourages her to turn her creativity from painting to pottery and sculpture.
- 1976 Publishes her autobiography *Georgia O'Keeffe*.
- 1980 Exhibits large sculptures in San Francisco Museum of Modern Art. Serious health problems.
- 1986 Dies March 6, St. Joseph's Hospital, Santa Fe, New Mexico. Hamilton scatters ashes over Ghost Ranch.
- 1997 Georgia O'Keeffe Museum opens in Santa Fe.

## Suggested Readings: Georgia O'Keeffe

### Works by Georgia O'Keeffe

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### Works about Georgia O'Keeffe

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Goodrich, Lloyd and Doris Bry. *Georgia O'Keeffe*. New York: Whitney Museum of American Art, 1970.

Hogrefe, Jeffrey. *O'Keeffe, The Life of an American Legend*. New York: Bantam Books, 1992.

Lisle, Laurie. *Portrait of an Artist: A Biography of Georgia O'Keeffe*. Albuquerque, NM: University of New Mexico Press, 1986.

Lowe, Sue Davison. *Stieglitz: A Memoir/Biography*. New York: Farrar Straus Giroux, 1983.

Patten, Christine Taylor and Alvaro Cardona-Hine. *Miss O'Keeffe*. Albuquerque, NM: University of New Mexico Press, 1992.

Pollitzer, Anita. *A Woman on Paper: Georgia O'Keeffe*. New York: Simon and Schuster, 1988.

Robinson, Roxana. *Georgia O'Keeffe: A Life*. New York: Harper and Row, 1989.

### Georgia O'Keeffe on the Web

[www.michelangelo.com/okeeffe](http://www.michelangelo.com/okeeffe) (Information includes biography and images)

[www.gale.com/cwh/okeeffeg.html](http://www.gale.com/cwh/okeeffeg.html) (Site includes biography and reading references)

[www.okeeffemuseum.org/georgiaokeeffe](http://www.okeeffemuseum.org/georgiaokeeffe) (Site includes museum and biographical information.)



### Meet Jean Jordan (Georgia O'Keeffe)

Jean Jordan is a national award-winning journalist, editor, photographer, and filmmaker. She is also a multimedia actress, director, and playwright from New York to Tokyo and Chicago to Mexico, where she works bilingually as director and actress. For fifteen years she has taught non-fiction writing at the University of New Mexico. For twelve years she has traveled extensively as a Chautauquan, bringing to life sixteen characters, including Annie Oakley, Nellie Bly, Queen Isabella of Spain, and Lola Montez. Her voice is frequently used on PBS documentaries.

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## What Is the Maryland Humanities Council?

This year the Maryland Humanities Council celebrates twenty-five years of bringing the humanities to the people of Maryland. The Council brings Maryland citizens together with humanities scholars to learn from one another. They discuss the passages and the problems that all human beings share. They learn how different communities of people have dealt with their common problems throughout history.

In addition to our annual Chautauqua, the Maryland Humanities Council offers many other free programs to nonprofit organizations and Marylanders throughout the state.

**Maryland Humanities.** This high-quality magazine, focusing on Maryland's history and culture, is sent free to nearly 17,000 homes, businesses, schools, cultural institutions, and libraries throughout our state. Recent issues were "Lives on the Water," "Gossip," and "Visions of Community—Town Planning in Maryland."

**Speakers Bureau.** Through this program the Council sends humanities scholars without charge into local communities to speak to nonprofit groups and institutions.

**Reading/Discussion Program.** These programs supply books and humanities scholars as discussion leaders to libraries, senior and community centers, and correctional institutions so that people can exchange ideas about the books they read together.

**Family Matters.** This innovative program brings at-risk families together to discuss the ideas in the books they have read over a light supper one evening each week for six weeks.

**Book Festivals.** The Council is a sponsor of the popular Baltimore Book Festival in September and the new Montgomery College Book Festival, Rockville, in October.

**Maryland History Day.** In this annual state competition, middle and high school students come together to showcase their history projects through interpretive papers, historical performances, multimedia documentaries, and exhibits.

**Website.** The Council's website at [www.mdhc.org](http://www.mdhc.org) provides information on the Council's mission and programs, a sample magazine article, calendar of events, links to related sites, and grant guidelines.

**Artscape.** The Council sponsors the Literary Arts events at Baltimore's summer Artscape festival.

**Resource Center.** The Council's collection of audio and video tapes of humanities programs are available free to the public.

**Grants.** The Council awards grants to historical and cultural organizations throughout the state to produce a wide variety of public humanities programs.

For more information on the Maryland Humanities Council and its programs, call 410-625-4830 or consult our webpage at [www.mdhc.org](http://www.mdhc.org).



## A Welcome from Garrett Community College



Garrett Community College is proud to serve as a host for the Maryland Humanities Council's annual Chautauqua. The smallest of Maryland's community colleges, Garrett Community College is surrounded by the rolling tableland of the Allegheny Mountains in Western Maryland at the northern end of Deep Creek Lake.

Because of its location in a rural, resort environment, GCC has developed three signature programs that integrate the natural resources of the area with the academic curriculum. In the Adventure Sports, Agricultural Management, and Natural Resources and Wildlife Technology programs, the mountains, farms, forests, and white water rivers become classrooms for "hands on" practical experiences.

To serve the adult community, GCC provides special interest courses at senior centers, training for business and industry, and non-credit programs such as massage therapy and geriatric aide. The cultural life of Garrett County is enhanced by the Garrett Lakes Arts Festival which is based at the college and offers dramatic and musical performances from April through October.

Dr. Stephen J. Herman, President

## A Welcome from the Germantown Campus of Montgomery College

Montgomery College-Germantown is pleased to welcome our friends and neighbors to the campus for the first visit by the Maryland Humanities Council's Chautauqua.

MC-Germantown has been a part of the rapidly growing "upcounty" for over twenty years and has grown along with the region. The campus sits along the I-270 High Technology Corridor, and programs of note include computer sciences, biotechnology, robotics, computer graphics, technical writing, and other technology based training. But the campus has always honored and supported the general education that allows the technologist to be successful in a career.

The campus has a robust pre-transfer array of courses in the social sciences, natural sciences, mathematics, humanities, and communication for students who come to us from around the world. These courses are strengthened by the resources of MC's Paul Peck Humanities Institute, shared with the Smithsonian Institution, the Macklin Business Institute, and the Montgomery Scholars program that provides a summer session at Cambridge, England.



Dr. Noreen Lyne, Provost

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